

DOCTOR WHO MAGAZINE



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Photo © Kevin Jon Davies.



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BBC DOCTOR WHO MAGAZINE

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We had an incredible response to the last issue of **Doctor Who Magazine**, which featured, among other things, the first part of our new comic-strip story, *Liberation of the Daleks*. For anyone who may have missed it – and we know copies sold out very quickly in some places – this is where the Fourteenth Doctor’s adventures begin. We picked up from the closing moments of *The Power of the Doctor* and this epic tale will take us through into the new year, when David Tennant will star in three special episodes to help mark the show’s 60th anniversary.

Judging by our letters pages, David’s return to the role – and **DWM**’s recent regeneration – have gone down well. Some readers are coming back to the magazine, and others have just discovered us. So what can I tell any newcomers about the world we’ve created between these covers?

Every issue is different, but what you can always expect is a lively mix of all things *Who*, both old and new. As well as casting fresh light on vintage episodes – including

those that sadly don’t exist anymore – we bring you the latest on the production of forthcoming adventures, with exclusive insights from the production team and interviews you won’t find anywhere else.

At this time of year, we usually have a special festive episode to preview. Things are a little bit different right now, as showrunner Russell T Davies and his team are busy preparing for 2023 and what lies beyond. So instead, our cover celebrates the Fourteenth Doctor’s continuing story in comic-strip form. By my reckoning, **DWM** hasn’t led with a non-photographic comic-strip cover for over 30 years, but we live in extraordinary times. This is, after all, the only place you can currently experience the latest Doctor’s adventures, so we’re going to shout about it.

We may not have a festive TV Special this year, but we haven’t forgotten that it’s the season of goodwill. On page 22 some of the show’s biggest stars share their memories of Christmas, while on page 46 we hope you’ll indulge our imaginings regarding *Doctor Who* Christmas Specials that never were. And the traditional **DWM** Christmas Quiz is on page 80. See how many questions you can get right. We had a go in the office, and we

were stumped by quite a few of them. Since then we’ve had a sneaky peek at the answers, which we’ll be sharing with you next time.

Until then, happy Christmas from all of us at **DWM**. Issue 586 is available from 5 January, in the space year 2023. Which I predict is going to be a great one for *Doctor Who* fans everywhere...

Marcus



THIS ISSUE’S CONTRIBUTORS INCLUDE

Tom Spilsbury

These days, former **DWM** editor Tom is a feature writer for the UK’s biggest-selling magazine,



TV Choice, and its sister title *Total TV Guide*, writing about *Neighbours*, *All Creatures Great and Small*, *Ghosts*, and pretty much anything by Steven Moffat. This makes him almost as happy as writing about *Doctor Who*’s viewing figures on page 20.

Anthony Lamb

Anthony began his career working on magazines such as *TV Zone* and *Starburst*, before dipping his



toes into the world of *Doctor Who* with cover art for Big Finish audio dramas. He’s used his CG skills to create a swarm of ferocious Daleks for this issue’s cover and poster. But who – or what – are they attacking? Turn to page 51 to find out.

Chris Bentley

In common with the subjects of his page 34 article about *Doctor Who* art, Chris knows his way around



a Rotring Rapidograph and a Badger Compressor. His own 1980s and 90s fanzine art included covers for *Hawknest*, *PolyPhase*, *Next Generation News*, *Bizarre* and *21st Century Fiction*, but he had to pack it in after a serious crosshatching injury.

Ruby Revealed



▲ Ncuti Gatwa with Millie Gibson.

Ncuti Gatwa's Fifteenth Doctor will share his time and space travels with new companion Ruby Sunday, played by Manchester-born Millie Gibson.

Best known for her role as *Coronation Street*'s Kelly Neelan, 18-year-old Millie was the recipient of the Best Young Performer Award at the British Soap Awards earlier this year. She has also appeared in the dramas *Butterfly* (ITV) and *Love, Lies and Records* (BBC).

Speaking of her new role, Millie said: "Whilst still being in total disbelief, I am beyond honoured to be cast as the Doctor's companion. It is a gift of a role, and a dream come true, and I will do everything to try and fill the boots the fellow companions have travelled in before me. And what better way to do that than being by the fabulous Ncuti Gatwa's side, I just can't wait to get started."

Ncuti added: "Millie just is the companion. She is full of talent,

strength, she has a cheeky sparkle in her eye and is sharp as a razor. From the moment she walked into the room she captured all of our attention with her effervescence and then solidified that attention with the sheer torque of her talent. This adventure is going to be so wild and so fun, I cannot WAIT to sail the universe with Millie!"

Showrunner Russell T Davies said: "It's the great honour of my job to find the next generation of talent, and Millie shines like a star already. She's brilliant, dynamic, clever and a wonderful actor. As a *Coronation Street* fan, I've seen Millie survive chases, guns and sieges, but that's nothing compared to what lies ahead for Ruby Sunday."

As with several other recent *Doctor Who* announcements, the casting news was heralded by a cryptic pictogram posted on social media (showing two hearts plus a ruby-red diamond) just a few hours before Millie was formally unveiled live on air during the course of BBC One's *Children in Need* telethon, on the evening of Friday 18 November. Millie was met by cheers and applause from the studio audience when she stepped out of the TARDIS to be greeted by hosts Mel



Giedroyc and Jason Manford. "It's insane!" she said, before revealing the name of her *Doctor Who* character.

The following day, a clip of Ncuti interviewing Millie was released on the official *Doctor Who* YouTube channel. Wearing denim dungarees, Millie revealed that she'd grown up watching the adventures of the David



▲ Ncuti interviews Millie on the *Doctor Who* YouTube Channel.

Tennant and Matt Smith Doctors with her dad. Ncuti told her that as soon as she'd left the room following her audition, he'd turned to Russell T Davies and said, "Russell, that is the companion!"

The companion! Just magic." Finally, Millie hoped that during the course of her TARDIS travels,

Ruby might one day find herself in ancient Egypt – "you know, the pyramids, do a bit of Cleopatra...?"

Doctor Who will return to screens in November 2023, to coincide with the programme's 60th anniversary. David Tennant will play the Fourteenth Doctor for three Specials, before Ncuti Gatwa takes over the role as the Fifteenth Doctor over the festive season.



▲ Millie is revealed as the new companion, live on *Children in Need*.

Thoroughly Modern Millie

DWM spoke exclusively to new companion actor Millie Gibson not long after the *Children in Need* casting announcement...

Hello Millie! How did it feel for your casting to be announced live on TV?

Amazing! What an honour to be part of such an amazing show. When I was told about the idea I was buzzing, but as it got closer to the actual moment, I'm not going to lie – the nerves did kick in. There was a lot of secret planning, a variety of coats over my head and coded conversations. It was all so much fun – I still can't believe we did it. It was a surreal experience and an introduction to the *Doctor Who* world which I will never forget.

How did you feel when you got the job?

I was honestly blown away just to be considered for an audition. *Doctor Who* is such an iconic show so to be thought of, let alone given the part, still blows my mind.

What do you think of Ncuti?

I adore him. We met at the audition and I knew straight away that if I was lucky enough to get the part we would have so much fun working together. We've seen each other once since,



Presenters Mel Giedroyc and Jason Manford welcome Millie to the *Children in Need* stage.

for the photo shoot, and we just don't stop laughing. He also Facetimed me before I went to *Children in Need* on Friday, which was just so lovely. He gave me so much encouragement, it really did mean a lot to me. I can't wait to start working with him now and I couldn't think of a better

person to be entering the world of *Doctor Who* with.

What's been the reaction to your casting?

My phone blew up! I was told that it would go crazy the moment it was announced, but even that didn't quite prepare me for all the messages

I received from friends and family – many of whom couldn't believe it as for once I managed to keep a secret! And I have to say, everything I have read about the *Doctor Who* fans really is true, the love and support I have received already really blows my mind, so thank you to everyone.

From Weatherfield to the Universe

Although she only made her *Coronation Street* debut in 2019, Millie Gibson's character Kelly Neelan made a big impression throughout her time on the *Weatherfield* cobbles.

A 'wild child' who was at one point charged with and convicted of murder, Kelly was once described, memorably, as a "trouble magnet" by *Inside Soap* executive

editor Gary Gillatt (formerly of *Doctor Who Magazine*).

Following transmission of Kelly's final scenes on 23 September, Millie wrote on her Instagram account (@milliegibbo): "It's with a very heavy, but full heart that it is time to say goodbye to Kelly Neelan. These past 4 years have been like no other and



Len Fairclough (Peter Adamson) and Anita Reynolds (Elisabeth Sladen) in *Coronation Street*.



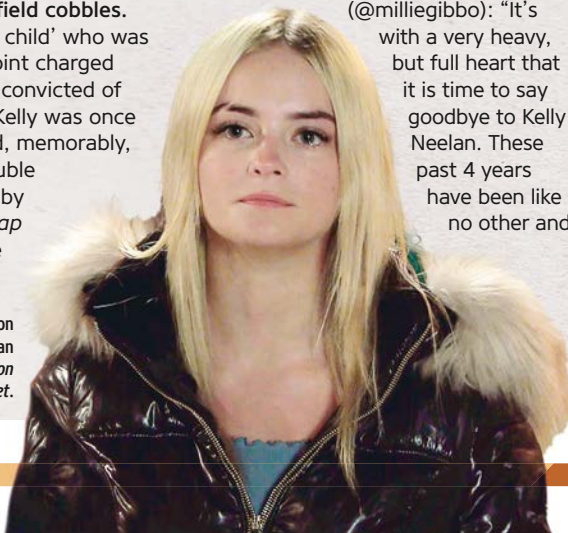
Mary Tamm also appeared in the series, playing Pauline Ogden.

I can't begin to describe how much I'm going to miss this place and the people in it."

Millie isn't the first actor to take up a regular berth in the TARDIS following a stint in *Corrie*. In 1970, later Sarah Jane Smith star Elisabeth Sladen played barmaid Anita

Reynolds, a love interest for Len Fairclough; and in 1973, later First Romana Mary Tamm briefly played Stan and Hilda Ogden's daughter-in-law Pauline. More recently, Graham actor Bradley Walsh played Mike Baldwin's son Danny between 2004 and 2006.

Millie Gibson as Kelly Neelan in *Coronation Street*.



Scripts Online

The scripts for all three *Doctor Who* Specials broadcast in 2022 are now available to read and download for free.

Eve of the Daleks, *Legend of the Sea Devils* and *The Power of the Doctor* are the latest additions to the growing library of *Doctor Who* scripts available in the BBC Writersroom.

Over 30 more episodes are available, from 2005's *Father's Day* to all six chapters of 2021's *Flux*.

In addition, the site contains video interviews with writers

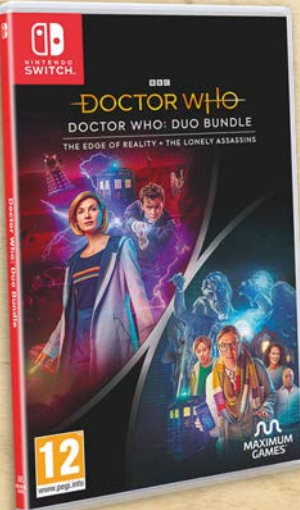
Russell T Davies, Steven Moffat and Chris Chibnall, among others. To access the material, visit www.bbc.co.uk/writersroom/scripts

Game On

Two *Doctor Who* video games, first published in 2021, are now available as a 'duo bundle' for consoles.

The games are *The Edge of Reality*, an adventure with Daleks and Cybermen featuring the voices of David Tennant and Jodie Whittaker as the Tenth and Thirteenth Doctors, and *The Lonely Assassins*, a 'found phone' game in which the player helps Osgood (Ingrid Oliver) solve a mystery involving the Weeping Angels.

The duo bundle is available in-store (with an exclusive sticker sheet) or to download, for the PS4, Xbox One and Nintendo Switch. For more details visit doctorwhotheedgeofreality.com



New Editions



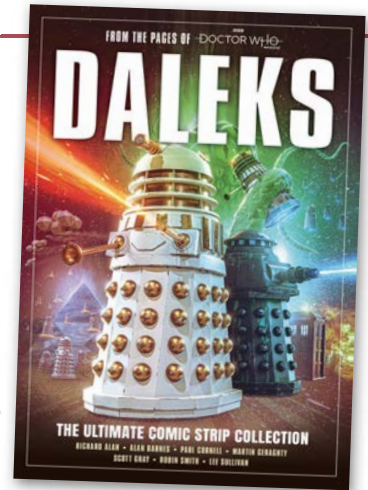
Two new publications from the makers of *DWM* are available just in time for Christmas.

Doctor Who Magazine Special Edition 62: The 2023 Yearbook is a celebration of the whole of the Thirteenth Doctor's era. Highlights include the making of the Centenary Special, *The Power of the Doctor* (2022), with exclusive cast and crew interviews; a complete guide

to the Thirteenth Doctor's adventures; and a look back at the incredible events of the past year, from the casting of Ncuti Gatwa to the surprise reveal of David Tennant as the Fourteenth Doctor.

Meanwhile, *Daleks: The Ultimate Comic Strip Collection – Volume 2* contains six stories originally published in *DWM*: *Emperor of the Daleks!*, *Bringer of Darkness*, "... Up Above the Gods...", *Daleks Versus the Martians*, *Fire and Brimstone* and *Children of the Revolution*. The book also features commentaries from the artists and writers, alongside a wealth of other behind-the-scenes material.

The 2023 Yearbook is on sale now at selected branches of WH Smith and from panini.co.uk, price £7.99.



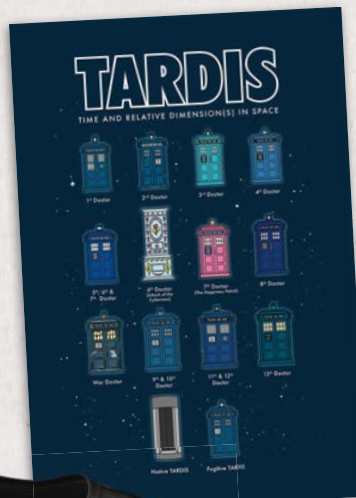
It's also available from pocketmags.com as a digital edition price £6.99. *Daleks: The Ultimate Comic Strip Collection – Volume 2* is available from panini.co.uk, price £19.99.



Forbidden Merch

Forbidden Planet, in conjunction with Titan Merchandise, has unveiled a special collection of merchandise to celebrate *Doctor Who*'s 60th anniversary in 2023.

Running until October 2023, the collection will include products featuring every incarnation of the Doctor. Each month, Forbidden Planet will release all-new items, including art prints, enamel pin badges and keychains, T-shirts, sweatshirts and hoodies, and mugs and coasters. One hundred of these products will be exclusively numbered. Some will only be available on the Forbidden Planet website, others only in stores, and a few exclusively at MCM Conventions –



but all will be available for only a limited time. First Doctor products are available now to buy in store and online, while Second Doctor products are available to pre-order online and



will be in store from Monday 12 December. 2023's release schedule is as follows:

- January – The Third Doctor.
- February – The Fourth Doctor.
- March – The Fifth and Sixth Doctors.
- April – The Seventh Doctor.
- May – The Eighth and War Doctors.
- June – The Ninth Doctor.
- July – The Tenth and Meta-Crisis Doctors.
- August – The Eleventh Doctor and the Curator.
- September – The Twelfth Doctor.
- October – The Thirteenth and Fugitive Doctors.

For more details visit www.forbiddenplanet.com

Letter from the Showrunner

Writing exclusively for Doctor Who Magazine, **RUSSELL T DAVIES** presents his Christmas countdown...



ILLUSTRATION BY MARTIN GERAGHTY

One year-a-missing! I swear, the only reason I came back to this job was to reinstate my annual *Doctor Who*-themed 12 Days of Christmas for DWM! So after 13 years-a-missing, here we go again!

Twelve months-a-waiting! Until the next episode. Although I'm writing this in November, so by the time you read this, it'll be down to 11 already. But look, I know. It's a long time to wait. We're working hard to close those gaps. It takes a while to get the empire in shape, but that's a serious plan: annual *Doctor Who*, no gap years, lots of content, on and on and on. Yes please!

Eleven words-a-saying! "Now someone tell me, what the hell is going on here?" Ncuti's first line, at the end of the trailer. The word 'now' has been clipped, because the top of the shot is on the move. And that dark and stormy sky behind the Doctor? Completely invented. For the trailer. You'll never see that again. Because the actual location would give away too much!

Ten scenes-a-listing! Scene 10 of Episode 2 of the next season is INT. CANTEEN. DAY. Hmm, maybe I should've picked something more exciting for you – that's like getting socks for Christmas. But it's a great scene!

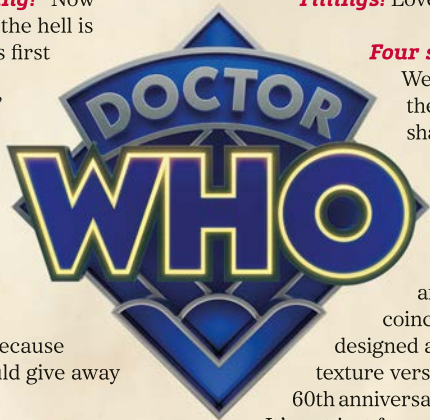
Nine episodes-a-totalling! The Fifteenth Doctor's first full season will be eight episodes long, with a Christmas Special making it nine episodes every year (and when I say Christmas, that's my generic term for festive/end-of-year/holiday or New Year, you'll have to wait and see). Okay, that's fewer episodes than the last full season. But give us time. We have plans, and that's a promise!

Eight words-a-titling! What?! An eight-word title?! That's long, isn't it? Oh yes. Big news soon.

Seven pages-a-turning! Page seven of Special One contains the line, "Oh, Nerys and her big mouth!"

Six words-a-typing! I like to give you three words from every episode, but as a Christmas treat, have six! I can tell you that Special Two contains the words wild, Southampton, vegetable, Flux, bean and starlight.

BBC Five gooo-ooold rriitings! Love that bit.



Four sides-a-shaping!

We've taken to saying the new logo is diamond-shaped for the diamond anniversary. But that's not strictly true. We chose it because we love it. The diamond fact got bolted on afterwards, as a handy coincidence. The BBC has designed a special diamond-texture version specifically for the 60th anniversary, but the logo itself? It's not just for next year, it's staying.

We've taken to saying the new logo is diamond-shaped for the diamond anniversary. But that's not strictly true.

Three primes-a-ministering! We had three PMs in three months. But on the night of *The Power of the Doctor*, we were hoping that politics would be quiet, because we'd recorded an interview with David Tennant and our ever-faithful

correspondent Lizo Mzimba, hoping to make the BBC One news. David secretly recorded the segment in a London hotel on Saturday 22 October, in between

performances of his West End play, *Good*. All set for transmission, "unless something happens." And then... something happened. At 9.00pm, Jodie changed into David, and Boris Johnson simultaneously pulled out of the race to become the next leader of the Conservative Party. I mean, please! All right, this is history, but won't someone

think of *Doctor Who*?! 500 emails started flying, ping ping ping! We're pulled from the news! We're bumped to breakfast TV! Okay. Damn. Can't argue. What a shame. But then! An early Christmas miracle. They extended the programme. Next thing you know, Reeta Chakrabarti is standing next to a huge image of Jodie's face, and yes, *Doctor Who* is on the news! Just as it should be. Good save!

Two episodes-a-shooting! Block One started shooting at the beginning of December. I wonder if those locations will have made the papers by the time you read this? Some are far-flung. Some are very much not!

And a Christmas Special specially for you! For the first time ever, I'm writing a Christmas Special... at Christmas! That's never happened before. Steven,

Chris, did you? And this isn't for next year, no, the 2023 script has been long since signed-off. This new one is for end-of-year 2024. Santa baby, that's so timey-wimey.

Merry Christmas, folks! Nadolig Llawen! **DWM**

Meet the New Team

In this issue we reveal more of the show's crew members – although not all of them are *Doctor Who* newcomers...

Will Cohen

VFX Producer

Will was a visual effects producer at The Mill when the company handled the CGI for *Doctor Who*'s return to television in 2005. He subsequently became managing director of Mill Film/Mill TV, before co-founding Milk Visual Effects in 2013. The company's numerous awards included an Emmy for its work on *Sherlock* and three BAFTA Craft Television Awards for *Doctor Who* in 2014 and 2015. In April this year Will became the VFX producer for production company Bad Wolf, with responsibility for recruiting *Doctor Who*'s new VFX production team and sourcing VFX vendors.



▲ Linx (Kevin Lindsay) struggles with the Doctor (Jon Pertwee) in *The Time Warrior* (1973-74).

◀ Guest star Neil Patrick Harris as he appears in the trailer for the 2023 episodes.

What's the first *Doctor Who* you remember watching?

My earliest memory of *Doctor Who* is the marvellous dandy Jon Pertwee pitting his wits against a monster. I hid behind a horrible brown corduroy sofa and pressed my face against it, permanently cementing the texture of it in my mind! Occasionally I would raise my head from behind it and then go straight back down again until the ear-piercing end music began, although as a consequence I had no idea what was happening. My strongest, most affecting memory of the power of the show was watching Tom Baker's Doctor holding two wires near each other asking himself if he had the right to wipe out a whole species [in *Genesis of the Daleks*, 1975]. I shouted at him to do it – “It's the Daleks!” Hamlet, eat your heart out!

Who is your favourite 'classic' *Doctor Who* companion?

Leela, who produced feelings in me that I didn't quite understand until a bit later!

What are you most looking forward to? (No spoilers.)

I'm looking forward with much anticipation to the moment next year when the fruits of our labour appear on screen – the band back together again for the first time in 15 years. I think it will be a huge event that won't disappoint; an exciting treat for everyone!

▶ Louise Jameson as Leela in *The Face of Evil* (1977).



Sandra Cosfeld

Production Co-ordinator

A stalwart member of the Cardiff production team, Sandra joined *Doctor Who* in 2011. She became assistant production co-ordinator on Series 8 and has served as production co-ordinator on every series since then. She also worked on Russell T Davies' 2016 version of *A Midsummer Night's Dream*.



◀ A robot Santa in *The Christmas Invasion* (2005).

What's the first *Doctor Who* you remember watching?

I remember watching *The Christmas Invasion* on Christmas Day 2005. It was my first Christmas in the UK. All my friends told me I had to watch it, and I was hooked right away. I grew up in Germany and *Doctor Who* wasn't very well-known there, so this was a whole new world for me. It's crazy that just six years later I was offered my first job on the show, as production runner on the Christmas episode *The Doctor, the Widow and the Wardrobe*.

Who is your favourite 'classic' *Doctor Who* companion?

I love Sarah Jane Smith. Is that too predictable? Although after working on



◀ Sarah Jane Smith (Elisabeth Sladen) in *The Seeds of Doom* (1976).



◀ Jodie Whittaker as the Doctor in *The Power of the Doctor* (2022).

Jodie Whittaker's final episode I may have to revise my answer. All of the 'classic' companions we had in *The Power of the Doctor* were legends, and the cast are wonderful people.

What are you most looking forward to? (No spoilers.)

I'm very excited to see Ncuti in action. I can't wait to see what he does with the Doctor. I'm also looking forward to being allowed to continue working on this wonderful show. I'm the luckiest co-ordinator in the business.

Pam Downe

Costume Designer

Highlights of Pam's early career include such diverse films as *The Tichborne Claimant*, with John Gielgud, and *Guest House Paradiso*, starring Rik Mayall and Adrian Edmondson. Prior to joining *Doctor Who*, Pam's recent television credits include BBC One's *The Trial of Christine Keeler*, Amazon Prime's *Ten Percent* and Sky's *Funny Woman*.

What's the first *Doctor Who* you remember watching?

I remember hiding behind the sofa with my older brother while Tom Baker was being attacked by Cybermen. I would peep around now and again so I didn't miss anything!

Who is your favourite *Doctor Who* companion?

Sarah Jane Smith!



◀ The Cyberleader (Christopher Robbie) menacing the Doctor (Tom Baker) in *Revenge of the Cybermen* (1975).

What are you most looking forward to? (No spoilers.)

I'm looking forward to the opportunity to create so many varied looks for each of the characters as we pass through varied time zones and places. I'm also looking forward to the challenge of designing on such an epic scale.

Ceres Doyle

Post-production Producer

Ceres is *Doctor Who*'s longest-serving female crew member. She joined the team as an assistant editor on the first episodes produced by Russell T Davies. "I love working on *Doctor Who* and I'm so thrilled that I'm still making the show after 18 years," she says. "I'm looking forward to my new adventure with the wonderful *Doctor Who* team." →

Voice of Doom

Ceres Doyle's CV includes an impressive list of behind-the-scenes credits, but she has also appeared in *Doctor Who* – in a manner of speaking. Ceres can be heard in five episodes. She was the voice of the hospital Tannoy and the disinfection lift in *New Earth* (2006), the base computer in *The Impossible Planet/The Satan Pit* (2006), the spaceship computer that explains the dangerous nature of the Pting in *The Tsuranga Conundrum* (2018) and Vinder's computer in *Flux: The Halloween Apocalypse* (2021).

- ▶ The Pting in *The Tsuranga Conundrum* (2018).
- ▶ The hospital in *New Earth* (2006).
- ▶ Inside Sanctuary Base Six, as seen in *The Impossible Planet/The Satan Pit* (2006).
- ▶ Vinder (Jacob Anderson) talks to his on-board computer in *Flux: The Halloween Apocalypse* (2021).



→ Ceres edited episodes of *The Sarah Jane Adventures* and was post-production supervisor on another *Doctor Who* spin-off, *Class*. She has been *Doctor Who*'s post-production producer since 2019.

What's the first *Doctor Who* you remember watching?

I loved the Fourth Doctor, Tom Baker, but I didn't really understand the concept of the series, and that the Doctor would regenerate. So my first real memory of the show and its formula was when Tom Baker's Doctor died! I was so sad... then, minutes later, he regenerated into Peter Davison. What a shock! I would have been about ten years old.



▲ The Fifth Doctor (Peter Davison) made flesh at the end of *Logopolis* (1981).

Who is your favourite 'classic' *Doctor Who* companion?

Sarah Jane Smith. Not only was she the Fourth Doctor's companion from my childhood, but I also had the great pleasure of being the editor on *The Sarah Jane Adventures*. I had the honour of meeting Elisabeth Sladen several times. She was truly a lovely lady.



▲ The Doctor (David Tennant) and Sarah with K9 in *The Wedding of Sarah Jane Smith*, a 2009 episode of *The Sarah Jane Adventures*.



▲ The Doctor (Tom Baker) confronts Davros (Michael Wisher) in *Genesis of the Daleks* (1975).

What are you most looking forward to? (No spoilers.)

I'm most looking forward to seeing Ncuti become the Doctor and seeing him grow in all his adventures across time and space.

Claire Williams Hair and Make-up Designer

Although Claire is new to the *Doctor Who* team, she worked on the first series of *Sex Education*, the HBO series co-starring future Doctor Ncuti Gatwa. In the last few years her television credits have included *Gangs of London*, *The Pursuit of Love* and episodes in the third series of *His Dark Materials*.

What's the first *Doctor Who* you remember watching?

I was born in 1969, just before Jon Pertwee first appeared as the Doctor, and I have hazy memories of seeing his face on the screen. But I was too young to truly enjoy the show at that age.

I genuinely was a *Doctor Who* fan in the 1970s and we religiously watched every week. I can distinctly remember seeing *Genesis of the Daleks* with Tom Baker as the Fourth Doctor. I was almost six years old. I absolutely thought Davros was the most terrifying creature I had ever seen... shrivelled wizened, blind, dark and disgusting. My dad was a television cameraman – he got me Tom Baker's autographed picture. Tom wrote, "To Claire – from Tom Baker. Who? Yes!"

Who is your favourite 'classic' *Doctor Who* companion?

My favourite companion was of course Sarah Jane

Smith – hands down, flat-out the best! She was pretty but smart, young but wise, resourceful, capable... and funny. I looked up to her – like Debbie, my 17-year-old babysitter. We all wanted to be Sarah... She also had consistently great hair and clothes. I would rank her 1975 hair in TV's top ten best hairstyles, even now.

What are you most looking forward to? (No spoilers.)

I'm most looking forward to being creatively involved in the evolution of the series. I love that I can be part of a creative process that progresses the show, and which is both faithful to the brand while being innovative and experimental.

I also love the fantastical weirdness of the Whoniverse – it's very freeing to be a hair and make-up artist in an intergalactic, multi-dimensional world. **DWM**



▲ Sarah explores the future Earth wasteland in *The Sontaran Experiment* (1975).

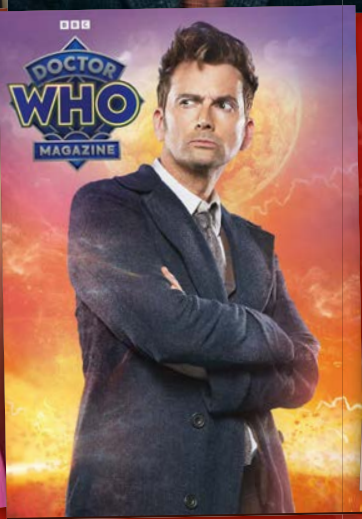
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The Fourteenth Doctor's adventures began in **DWM 584**, with the first part of the comic strip *Liberation of the Daleks*.

THE NEXT CHAPTER

► **ANDREW HSIEH** EALING

I'm not usually a comic reader, but I have to say that I was highly impressed with *Liberation of the Daleks*. It's a groundbreaking idea to kick off (no pun intended) the Fourteenth Doctor's era in a different format, as a way of preserving continuity whilst bridging the gap between David Tennant's (second) on-screen debut (in *The Power of the Doctor*) and the forthcoming 60th anniversary Specials.

Same goes for the article that followed, *The Strip of a Lifetime* (a fantastic callback to the Series 1 tagline). And might I say a big 'well done' to writer Alan Barnes and artist Lee Sullivan for bringing this comic strip to life.

► **FINNLEY REPPER** EMAIL

I loved the start of the comic strip in **DWM 584**. I think it was a great opening to the new era and something I will enjoy reading while waiting for the

Specials in 2023. I liked how the strip gave us a little glimpse into the new Doctor's personality and I'm excited to see how that develops – will he be like the Tenth incarnation, or something completely new? And it's good to see that he still has the old sonic screwdriver (considering that he regenerated into new



► Gary from Glasgow dresses as Swarm for Halloween.

clothes), but it feels weird seeing someone who isn't the Thirteenth Doctor using it. Will he get his own, I wonder?

► **NOEL BUTTERWORTH** SWITZERLAND

I'm waking up and my phone advises there's a new issue of **DWM** out. My physical copy is still slowly making its way to Switzerland (damned pandemic after-effects), but the download is available in the app. Yeah, two subscriptions, don't tell the



► Golden Hour by Kelly Rosen.

wife. And there, the editorial talking about the importance of the strip and the exclusive. So Russell T Davies is allowing an



► Christmas art by Haydn from Merseyside.

official follow-up? Brilliant! But wait, it's by Alan Barnes and drawn by Lee Sullivan? The one and only?! But there's more, because I really, *really* didn't see it coming. Damn, it's been a long time since Lee Sullivan has drawn a Dalek strip! This is the classic **DWM** of old, but new. Utterly brilliant.

► **PETER ALLEN** EMAIL

What an introduction to the new(ish) Doctor! I think it's safe to say that every new incarnation has had something of a baptism of fire, but this has to be up there as one of the most intense. I love stories which involve a trip into the past, so seeing the 1966 World Cup Final was a real treat. Initially I was shocked to discover that this will be a 13-part strip, but now I think it's a great way to fill the enormous gap until next year's Specials. Well done to all involved, and I can't wait to see where this goes!

STAR LETTER

► **MARK HOLDING** EMAIL

I'm so happy to be witness to the *best regeneration ever!* And I don't mean on screen (for me that still involves a

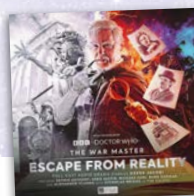
radio telescope). I'm talking about the regeneration of **Doctor Who Magazine** itself! With this new incarnation of the showrunner (wearing an old familiar face), information has flowed out of him like regeneration energy. Russell T

Davies is clearly a master of engaging with the fans and teasing information without spoiling what's to come. The fact he wants **DWM** to be such an integral part

► Russell T Davies' Letter from the Showrunner page in **DWM 584**.

of this engagement is joyous and I couldn't put the latest issue down. My enthusiasm for *Doctor Who* has been mild over recent years, but right now, I am so happy to be a subscriber to **DWM** – and, although it's a year away, I'm already very excited for the future of *Doctor Who*. It seems I've regenerated too!

Mark's letter wins him a CD copy of the new full-cast audio drama box set *The War Master: Escape from Reality*. It's out this month from bigfinish.com price £24.99 (CD plus digital) and £19.99 (digital only).



► RTD2 by Robert Sienicki.





✦ Festive celebrations by Jacob Christie from South Yorkshire.

✦ **LEWIS MADDOX** COLNE Allons-y! I'm back on board the *Doctor Who* hype train and what a wonderful issue **DWM** provided last month. So many great nuggets of information, and an exclusive new Fourteenth Doctor comic strip to boot. It's so good to see the Daleks back in **DWM**'s strip – and the bronze ones at that! Very much looking forward to the weeks and months ahead – the future feels very bright!

The comic strip wasn't the only thing in **DWM** 584 that prompted you to write in...

FACTS AND FICTION

✦ **WILBUR HAYTREE** EMAIL I have only started collecting **DWM** recently. I only intended to buy issues 582 and 583 for the previews of *The Power of the Doctor*, but I have found myself wanting to continue my collection as I adore all the behind-the-scenes info.

Anyway, I have noted an error that was made in issue 584. In *The Fact of Fiction* on *Army of Ghosts* [2006], there is a sentence stating that 'Torchwood' was first said on screen in *The Christmas Invasion*. In fact, it was actually said two episodes prior in *Bad*

Wolf [2005]. Aside from that, I quite enjoyed *The Fact of Fiction*. I have gained a new appreciation for the story in question, so all the extra information about it makes me very happy.



✦ Ncuti Gatwa as the Doctor, by Jake Perry.

I would also like to thank whoever is responsible for making the crosswords for each issue. I always find them enjoyable and I love the test of my *Doctor Who* knowledge.

Thanks for the correction, Wilbur. The **DWM** crossword has been compiled by Richard Atkinson for more than 150 issues – he's one of our unsung heroes!

✦ **BILL SILVER** EMAIL

I love Gavin Rymill and Rhys Williams' set reconstructions for missing 1960s episodes, especially those relating to Dalek stories. Like their recent work on the two Dalek movies, the CG renders for *The Power of the Daleks* are just amazing, giving a real sense of 'you are there'.

✦ **BRIAN MATTOCKS** WIGAN

I enjoyed reading about the TARDIS collectables in **DWM** 584. I still have my TARDIS Tuner – still boxed, still working after 40 years. They built things to last in those days. Sadly, it didn't manage to hypnotise anyone with its flashing lights, as the advert said... but it still has its sliding battery door, as was shown to be an exciting special feature in the ad! Who doesn't want one of these?!

Who indeed? Now, with no new episodes until next year, how are you going to make it a *Doctor Who* Christmas? →

WHO TUBE

This issue's selection of *Who*-related videos...



✦ The moment on *Children in Need* when Millie Gibson was revealed as the Doctor's new companion. Go to: tinyurl.com/MillieReveal



✦ Ncuti Gatwa interviews his new co-star, Millie Gibson, about joining the cast of *Doctor Who*. Go to: tinyurl.com/NcutiMillie2022



✦ The showreel of John Smith, aka VFX designer Ben Pickles, who worked on *Doctor Who* from 2017-22. Go to: tinyurl.com/PicklesSmith

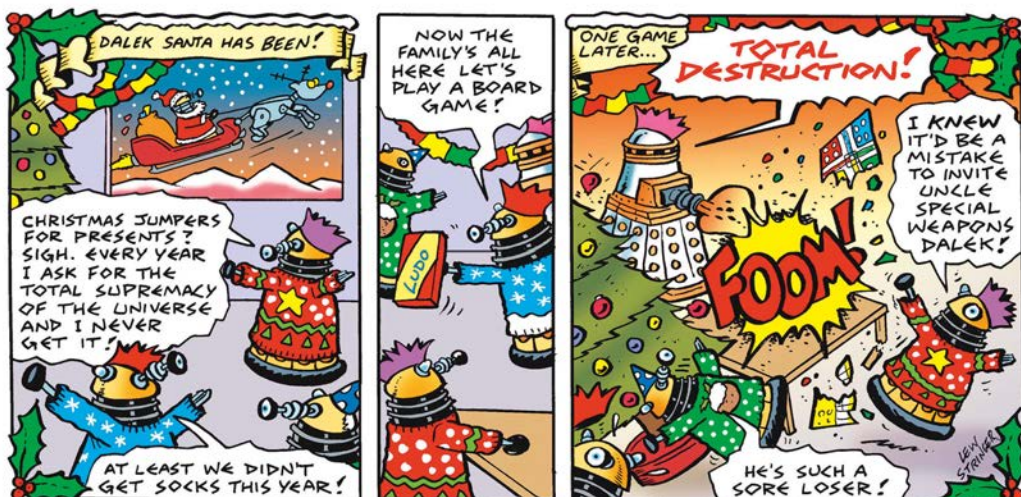


✦ Dianne Buswell and Tyler West tango to the *Doctor Who* theme tune on *Strictly Come Dancing*. Go to: tinyurl.com/StrictlyWho2022



✦ The Dalek 63+88 team tell the story behind the Daleks' time machine from the 1965 story *The Chase*. Go to: tinyurl.com/Dardis6388

The Daft Dimension BY LEW STRINGER



ON TWITTER...

@TheMagicSquirt1 Looking at the new **DWM** logo like, "I know that logo, like I know these teeth."

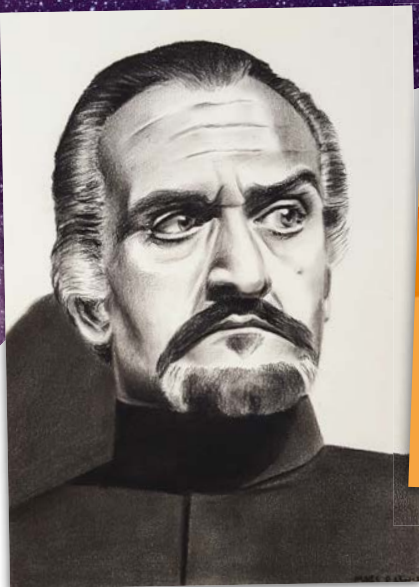
@Faiz_R Every new **DWM** has something exciting, but issue 584 was bursting at the seams! There's a renewed sense of energy and the magazine seems so much more confident in claiming its rightful place as the show's longstanding companion – the comic strip is at the heart of this.

@paul_bowler I really like the new **DWM** comic strip. Didn't expect this move, but it was a fun and exciting start to this new era. The art had a slightly retro look that reminded me of the early *Doctor Who Weekly* comic strips I loved so much as a kid.

@PETERMARROCCO1 After reading only the digital version for the last few years I went out and bought the physical version of **DWM** 584 and read it straight through cover to cover. What a treat – love the updates with RTD and the production crew. Have paid for a yearly subscription, haven't done that in years.

@josh_snares One of my favourite aspects of *Doctor Who* is seeing the behind-the-scenes of making it. **DWM** 584 gave me heaps of insight, and I feel very excited for what's to come! Love the transparency, which gives a peep into the future without spoilers! The perfect balance.

→ **ANDREW STORR** YORK I'll be getting through this season without a festive Special by making a *Doctor Who*-themed advent calendar... or possibly buying a cheap one and adapting it so I can have some chocolate too. Each window will contain the name of a Christmassy TV episode or audio randomly placed by



♥ Roger Delgado as the Master, by Marc D Lewis.

my wife, telling me what to watch or listen to on each day throughout December.

✦ **BEN JONES** EMAIL I thought that if the adventures can continue off-screen (as in the **DWM** comic strip), then it would be fun to write my own festive Special featuring David Tennant's new incarnation. In this story, the Doctor arrives in Victorian London and battles carol-singing zombies. It has been great fun to write and has unleashed my inner eight-year-old just in time for Christmas.

✦ **KIERAN BUFTON** EMAIL I'm going to read BBC Books' *The Twelve Doctors of Christmas* throughout December. I'll then watch the first episode I ever saw, 2006's *The Runaway Bride*, which is surprisingly fitting based on the returning cast. And to top it off, I'll watch the three New Year's Day Specials on 1 January.

✦ **DANIEL SEYMOUR** DORSET I will continue with my festive tradition of watching my old omnibus edition of *Death to the Daleks* [1974], which I first received on



♥ The Thirteenth Doctor by Rosie Vernon.

Christmas Day 1988 and watched that same day, so

I always associate this story with this time of year.

✦ **IAN O'BRIEN** MANCHESTER I have a tradition of watching *K9 and Company* [1981]. I find it such a cosy Christmassy tale. I'll also watch the Specials – my



♥ The Abzorbaloff by Jack D Evans.

favourites are *The Christmas Invasion* [2005], *The Snowmen* [2012] and *Twice Upon a Time* [2017].

✦ **AGNOR** EMAIL My all-time favourite *Doctor Who* episode is *Last Christmas*, which is what I'll be rewatching (again) this year with my

family. I adore every aspect of the episode, from the music and acting to the plot and the monsters. I also love the humour in the episode, with the constant banter between the Doctor and Santa being some of the best comedic dialogue in the show. Can't wait to see Dan Starkey and Nick Frost again in their roles!

✦ **GERRY DONNELLY** EMAIL I'm going to have a Hartnell Christmas, by resisting watching *The Collection: Season 2* Blu-ray box set until that weekend... and I'll probably listen to 1965's *The Feast of Steven* on CD for good measure.

✦ **NOAH FISCHEL** USA This Christmas, I plan on making my own marathon of *Doctor Who* Christmas Specials. Every year here in the States, BBC America would run marathons leading up to the new Special. Now I have a newborn daughter who will be growing up with the spirit of Christmas, as brought to us (as it is each year) by the Doctor and their friends. Season's greetings from the other side of the pond! **DWM**



♥ The Fugitive Doctor, the Master and Thirteen by Vicki Neville.



♥ The Thirteenth Doctor tries on some old clothes! Art by Eli Marigo.

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BIG FINISH FOR THE LOVE
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Production Diary

Script editor **SCOTT HANDCOCK** shares his latest update from Cardiff.



Things aren't slowing down in the *Doctor Who* studios. As I write this, it's the first week of November 2022. We're five weeks away from filming again (we'll have just started by the time you read this); we've bid farewell to the Thirteenth Doctor and teased a brand-new future with the Fourteenth and Fifteenth... but that's not all that's been going on.

Monday 3 October

Block One tone meeting at Wolf Studios, Cardiff. This is the first opportunity for all departments to get together and discuss the tone of each episode, sharing their thoughts and concepts on everything from costume and make-up to monsters and spaceships... and beyond!

First draft of a Block Four script also delivered today. *Shave and a Haircut* no longer features.

Tuesday 4 October

Creature meeting in Cardiff. Executive producers meet with Neill Gorton, Will Cohen and Dan May to talk through our monsters for the upcoming series. A lot of concept development has already taken place,

but this is a chance to break down practical requirements for each episode, including whether monsters are best realised as prosthetics, visual effects or a combination of both.

Block One director page turn. Russell T Davies meets with director Dylan Holmes Williams and me (standing in for producer Vicki Delow) to discuss the scripts. Here, we run through each script – page by page, scene by scene – working through how it should feel and what it should look like. It's much more private than a tone meeting, allowing us to focus on hopes and expectations, performances and atmosphere.

Wednesday 5 October

Russell confirms a name for some anonymous monsters in Block One. (We can't help referencing two old Fourth and Seventh Doctor adversaries, but to say any more might give them away!)

Monday 10 October

Block One audition scenes are watermarked for Andy Pryor and his casting team.

Millennium FX embark on movement tests for our newly named creatures!

Tuesday 11 October

Block One page turn in Cardiff. Following our initial tone meeting, heads of department congregate weekly to discuss the upcoming scripts, raise any outstanding questions and update the rest of the team on how things are developing.

Motion graphics tests take place on Stage 1. Dylan has a shot list of key sequences from our opening episodes and workshops these concepts with his team.

In London, cast and crew gather at the Curzon Bloomsbury cinema for a press screening of Jodie Whittaker's final episode: *The Power of the Doctor*.

Wednesday 12 October

Our new companion is cast. Welcome to the TARDIS, Millie!

More scenes are watermarked for cast auditions, and a full script is issued to a leading guest actor for Special One.



Above left: *Doctor Who* script editor Scott Handcock.
Right: Stars Jodie Whittaker, Mandip Gill, Sacha Dhawan and writer Chris Chibnall are interviewed on stage at the press screening for *The Power of the Doctor*. Photo © Marcus Hearn.



Thursday 13 October

Incoming producer Chris May visits the production office in Cardiff to meet the team. (Readers have already met Chris in last month's issue!)

Saturday 15 October

We celebrate the Fifteenth Doctor's birthday as Ncuti Gatwa turns 30!

Sunday 16 October

Draft two of a script for Block Two is delivered.

Monday 17 October

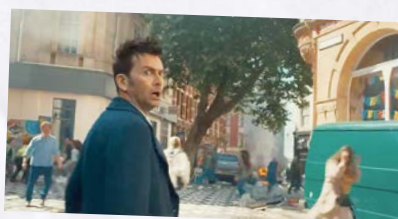
ADR recording takes place at Bang Post Production in London, capturing dialogue for our Special One guest star.

Monday 17 - Thursday 20 October

New drafts are delivered across the week. On Monday, we receive draft one of a Block Three script, followed by a second draft for Block Four on Tuesday, drafts two and three for Block One on Wednesday, and a second draft for our second Block Four episode on Thursday.

Sunday 23 October

The Power of the Doctor goes out on BBC One. Millions of viewers tune in to bid farewell to Jodie Whittaker's Thirteenth Doctor – and David Tennant makes the news with his debut as her successor.



A special teaser trailer airs immediately afterwards, offering glimpses of Catherine Tate, Neil Patrick Harris and Ncuti Gatwa.

Monday 24 October

Chris May starts in Cardiff. He'll alternate production blocks with Vicki Delow.

Senior producers interview a potential director for Block Three.

Tuesday 25 October

Ncuti appears on the US talk show *Live with Kelly and Ryan* to announce the exciting new partnership between Disney+ and the BBC. Later that day, he attends a lunch at Queensyard in New York where *Doctor Who*'s brand-new logo is also revealed.

Back in the UK, interviews for the series' new assistant script editor take place in Cardiff, and a fourth draft of a Block Three episode is delivered to executive producers. This draft has a reworked opening sequence.

Wednesday 26 October

A fourth draft script for Block One is delivered.

Thursday 27 October

Block One stunt meeting with stunt co-ordinator Derek Lea and first assistant director Geraint Havard Jones.

Producers and visual FX gather for an enigmatically titled 'talking heads' meeting.

Friday 28 October

The senior producer group send over their notes on a Block Four script and meet to conduct another interview for our Block Three director.

Sunday 30 October

Russell delivers ADR notes for Specials Two and Three.

Monday 31 October

Editor Tim Hodges returns to the edit suites to complete some fine editing on the Specials.

Russell meets with Dylan to discuss locations for Block One.

And appropriately for Hallowe'en, today becomes a day of monsters and costumes. Neill Gorton and his team from Millennium FX meet to discuss the creatures from our first filming block, while Ncuti and new companion Millie Gibson meet with costume designer Pam Downe for their initial fittings. Later, Ncuti and Millie relocate to Stage 1 at Wolf Studios Wales for photo shoots and interviews outside the TARDIS.

The Doctor and Ruby have arrived! **DWM**

Top: Wolf Studios Wales – the new home of *Doctor Who*.
Photo © Marcus Heam.

Above: The Fourteenth Doctor (David Tennant) in the trailer for the 2023 Specials.

Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

TELEVISION



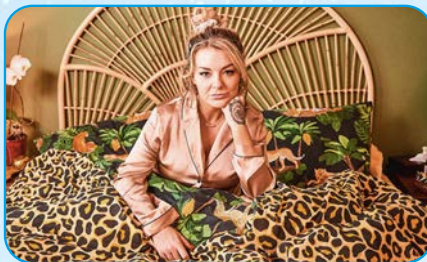
David Tennant in *Litvinenko*.

David Tennant plays the title role in ITV's *Litvinenko*, available from 15 December.

Mark Bonnar, **Radoslaw Kaim**, **Sam Marks**, **Simon Paisley Day** and **Daniel Ryan** are also among the cast. **Chris May** is one of the producers of the series, while **Ed Moore** is the director of photography.

Co-produced by **Jane Tranter** and **Julie Gardner**, the third and final series of *Bad Wolf's His Dark Materials* began airing on 5 December, and is currently on BBC iPlayer. The returning cast includes **Jade Anouka**, **David Langham**, **Lewin Lloyd**, **Sophie Okonedo** and **David Suchet**, with **Chipo Chung**, **Kobna Holdbrook-Smith** and

Karen Gillan in *Late Bloomers*.



Sheridan Smith in *Rosie Molloy Gives Up Everything*.

Gerard Horan joining. **Vicki Delow** is one of the producers and **Joel Collins** is the production designer. **Charles Martin** directs two of the episodes.

Chris Chibnall has partnered with ITV to launch the Next Generation Showrunner Programme, a new initiative to train and support up-and-coming showrunners.

Currently available on NOW TV and Sky Comedy, **Sheridan Smith** stars in the new sitcom *Rosie Molloy Gives Up Everything*. The cast also includes **Richard Lumsden**, **Pauline McLynn** and **Ardal O'Hanlon**.

Jo Martin will guest star in this year's *Death in Paradise* Christmas special on BBC1.

Festive comedy *Your Christmas or Mine?* is now streaming on Amazon Prime. The cast includes **David Bradley**, **Daniel Mays** and **Harriet Walter**.



OBITUARIES

Deborah Brayshaw, who played a 'girl technician' in *Day of the Daleks*, died at 76 on 15 October.

Screenwriter and executive producer **Muirinn Lane Kelly** died on 5 November, aged 50. She produced the webcast *Scream*

of the *Shalka*, but is best known for her work at Tiger Aspect.

Leslie Phillips, famous for his many comic roles as a raffish smoothie, died on 8 November, aged 98. For *Big Finish* he was **Robert Knox** in both *Medicinal Purposes* and *Assassin in the Limelight*.

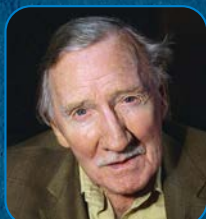
News has recently reached *DWM* that **Ian Thompson** died at the age of 82 on 16 July. He played *Hetra* in *The Web Planet* and *Malsan* in *The Chase*, and was interviewed in the documentary *I Was a Doctor Who Monster!*



Deborah Brayshaw



Muirinn Lane Kelly



Leslie Phillips



Ian Thompson



Paul McGann in *Swallow Your Dreams*.

FILM

Paul McGann leads the cast of the new short film *Swallow Your Dreams*, about a man who composes a piano concerto in his sleep that he tries to recreate in life. The film is available via the website of its creator and director, **Dan Sloan**.

Karen Gillan is to play **Louise**, a young woman who struggles to face her mother's early-onset Alzheimer's, in the new film *Late Bloomers*.

Amongst Sky's festive viewing is the new family film *This Christmas*, which stars **Ben Miller** and **Nadia Parkes**, among others.

THEATRE

Jenna Coleman returns to the stage in *Lemons, Lemons, Lemons, Lemons*. The play opens in London on 18 January before touring to Manchester and Brighton.

John Bishop and **Ian McKellen** are to play husband and wife in *Mother Goose*. The nationwide tour opened in Brighton on 3 December and closes in Cardiff next April.

Leading the cast of *Dolly Parton's Smoky Mountain Christmas Carol* is **Robert Bathurst**. The production runs until 8 January at the Southbank Centre, London.

Mark Gatiss' adaptation of *A Christmas Carol* returns to theatres this December. **Gatiss** plays **Jacob Marley** and **Nicholas Farrell** returns as **Scrooge**, with **Edward Harrison** joining the cast.

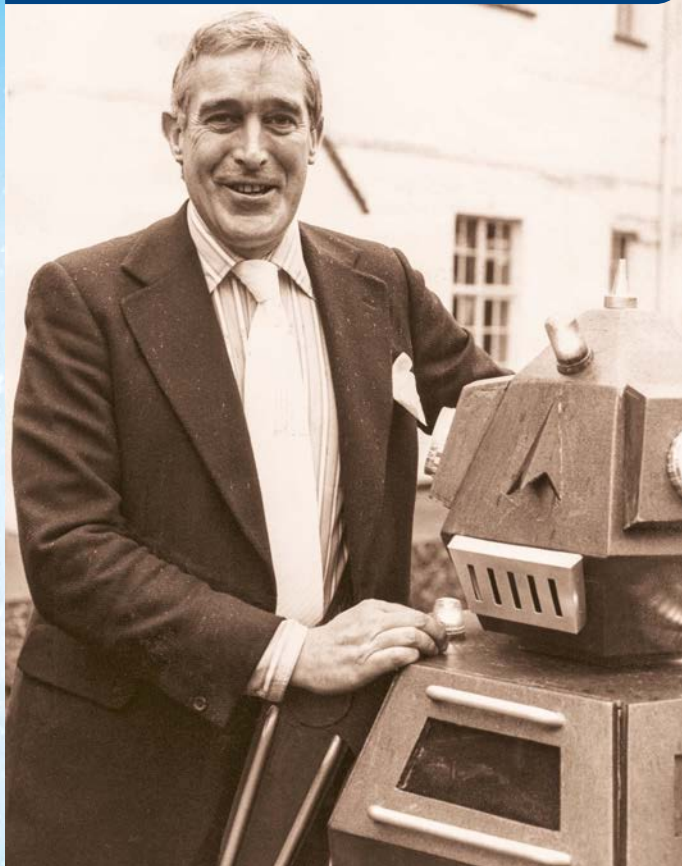
Rachel Denning, **Clive Hayward**, **Sunetra Sarker** and **Oliver Senton** can be seen in the RSC's production of *A Christmas Carol*.

MISCELLANEOUS

John Barrowman returns to his musical theatre roots, backed by the Royal Philharmonic Orchestra, on his latest album *Centre Stage*. He will be performing across the UK in February.

Yasmin Finney is one of the faces of *British Vogue's* December issue, celebrating four of television's brightest stars. **ALEX MOORE**

THIS MONTH IN... 1978



MONDAY 2 JANUARY

Blake's 7 wasn't *Star Wars*, and it wasn't *Doctor Who*. Unfortunately, the journals sent to ask Terry Nation about his new BBC1 sci-fi drama, which began on Monday 2 January 1978, only wanted to talk about *Star Wars* and *Doctor Who*.

The reporter whose eventual piece was published in Newcastle's *Sunday Sun*, for example – who spoke to the writer at his “lovely country home (complete with lifesize Dalek on the lawn) near Sittingbourne, Kent”. *Blake's 7*, they'd explained on Sunday 11 December 1977, was “A new space epic from the man who invented Daleks” – according to the banner headline floating above a massive cut-out Dalek picture... and not an image of future Federation-fighting rebel Roj Blake, nor any of his posse.

“Terry is quite resigned to the likelihood that he'll be accused of jumping on

↳ Terry Nation poses with the Federation Security Robot created for *Blake's 7*.

↳ A Vogan in Wookey Hole in *Revenge of the Cybermen* (1975).

↳ Newcastle's *Sunday Sun* previews *Blake's 7*.

the *Star Wars* spacewagon,” the story continued. “But he says it's just a coincidence his new epic is coming out at about the same time as the blockbusting film. ‘Everybody thinks television shows are made the day before they are screened,’ he points out. ‘In fact I submitted the pilot script for *Blake's Seven* two years ago...’” Nation would make a similar, quite possibly peevish denial that he was “cashing in” on *Star Wars* to Jack Bell of the *Daily Mirror* on Saturday 31 December – four

days after George Lucas' much-anticipated space saga opened in the UK.

But never mind C-3PO or R2-D2, nor even the Daleks – the *Sunday Sun* described how Nation had “created a super robot for his blockbuster”, which would appear later in the series: “It destroys – or should we say exterminates – on command. It is a baddie. I suggest that in spite of the fact it is a villain, it could end up as a most popular character. Terry agrees: ‘Robots seem to have a strange kind of charm. I've never been able to work out the charm of the Daleks, though.’”

Nation had already posed for pictures beside the Federation Security Robot in question, a not un-Dalek-like contraption that would eventually make just two appearances in the series: the first in the episode *Seek-Locate-Destroy* (23 January), the second in *Project Avalon* (27 February). The latter would be previewed in a location report in the *Wells Journal* on Thursday 12 January: “Twenty-five thousand years ago in Wookey Hole caves, it is said, ancient British cavemen would club each other over the head for a handful of berries. All this week, Mutoids and Sub Terrons have been clubbing each other over the heads in the Caves – but this time for control of the universe.”

Throughout the week, the piece continued, a BBC film crew, together with some “familiar



props from *Dr. Who*”, had been using the caves. “We get all sorts here,” Caves Liaison Officer Ron Spencer told the *Journal*. “The other week we had a sea lion splashing about. Mutoids and Sub Terrons become part of the scenery.”

“We hope to produce 50 minutes of film in the week at Wookey,” said director Michael E Briant (who “once directed *Dr. Who*”, it was noted). “It will be action packed, we hope, but anyone who knows the caves will recognise the various chambers...” Anyone, in fact, who'd seen *Revenge of the Cybermen* (1975), directed by the exact same Michael E Briant in most of the exact same chambers.

Complete with druggings and massacres and talk about the most unspeakable criminal charges, the first episode of *Blake's 7* wasn't quite what people were expecting – unsurprisingly, perhaps.

“This new space adventure (*Dr Who* out of *Star Wars*) stayed resolutely earthbound...” wrote Brian Martin in the *Coventry Evening Telegraph* on Tuesday the 3rd. “We were spared canine computers and talking bogweed, but no amount of flickering wattage could disguise the venerable fable of Man alone against Them – a theme that has been flogged more times than Flash Gordon saved the world.” In the *Sunday Times* the following weekend, Dennis Potter (yes, *that* Dennis Potter) described how: “The citizens of a domed city of the future spend their lives in drugged tranquility, a condition which most of the cast found suspiciously easy to imitate.”

Ouch. But maybe things would perk up in future. After all: Nation had created the Daleks, noted Jack Bell in the *Mirror* – so could there be a role for them in *Blake's 7*? “If there's a second series I wouldn't be surprised,” said Nation.

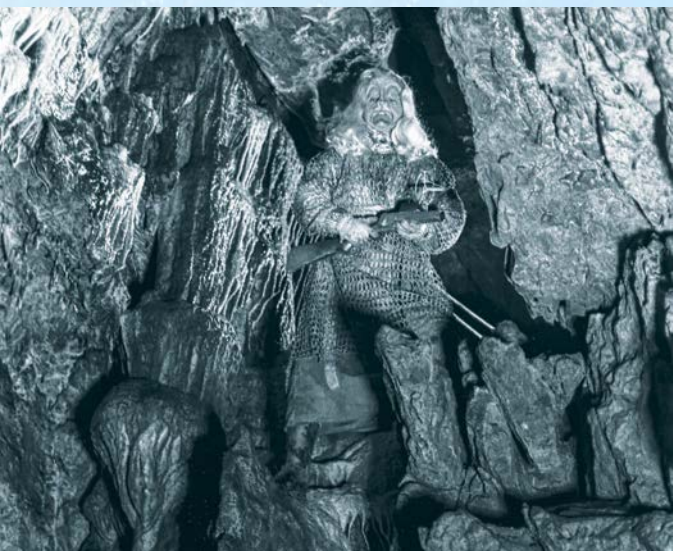
At which, every *Mirror*-reading *Doctor Who* fan gasped. **ALAN BARNES**

ALSO THIS MONTH

Saturday the 7th
Doctor Who
returned to BBC1
with the first
episode of

Underworld. In the *Radio Times*, Fay Weldon (yes, *that* Fay Weldon) wrote: “I disapprove of Leela, who is so handy with her murderous knife. It's sexism. They would never let a male hero behave in such a way. I mutter about it and the children simply look at me as if I were mad.”

↳ The Doctor (Tom Baker) looks daggers at Leela (Louise Jameson) in *Underworld* (1978).



Public iMAGE

In the latest instalment of our occasional series on the show's ratings, **TOM SPILSBURY** explains how the Thirteenth Doctor's era ended on a high...



With *Doctor Who*'s future secure for quite some time to come, you might argue that we don't need to worry about the show's viewing figures for a while. However, we like our facts and figures at **Doctor Who Magazine**, and we know you do too. So let's examine the Doctor's latest UK ratings...

While the *Flux* season achieved an average of five million viewers last autumn, the New Year's Day Special, *Eve of the Daleks*, attracted a comparatively low **4.40 million** (rising slightly to **4.75m** after 28 days). As *Public Image* pointed out in issue 574, this represented *Doctor Who*'s smallest audience since 2005, as well as one of its lower chart positions (26th).

Sadly, the Easter Special, *Legend of the Sea Devils*, attracted just **3.47 million** within seven days (and **3.70m** after 28 days). The episode was the week's 25th most-watched programme, which was at least a place higher than *Eve of the Daleks*, but that's still rather disappointing for a one-off Special, given that such episodes usually perform far better than 'regular' ones.

Happily, Jodie Whittaker's finale, *The Power of the Doctor*, was seen by a hefty **5.30 million** viewers – the most since *The Halloween Apocalypse* a year earlier. Better still, only four programmes broadcast during the week managed a higher rating, giving *Doctor Who* its first top-five placing since *Arachnids in the UK* in 2018.

It's not unprecedented for *Doctor Who* to beat every episode of ITV's *Coronation Street* in any one week, but, but it's still notable when it happens; after all, the 62-year-old soap remains one of television's most solid performers, week-in, week-out. As long-time readers will remember, Sylvester McCoy's episodes were scheduled opposite *Corrie* in the late 1980s – a battle that *Doctor Who* consistently lost by a huge margin, leading ultimately to its cancellation. So, although the two long-running shows weren't airing directly against each other this time, it's still heartening to see the Seventh Doctor and Ace finally get the better of their old rival.

Strangely enough, *The Power of the Doctor*'s actual ITV competition was *The Larkins*, starring two other familiar faces: Bradley Walsh and Peter Davison. Their latest episode pulled in 3.77 million (25th in the chart) – a decent number, but considerably less than the *Doctor*

Who Special in which the pair were appearing simultaneously.

It's worth noting again that the threshold for success has changed significantly in recent years. When *Doctor Who* returned in 2005, opening episode *Rose* was seventh in the chart with 10.81m, behind four episodes of *Coronation Street* and two helpings of *EastEnders*. Back then, 5.30m wouldn't have been anywhere near enough to get into

the top five; instead, *Doctor Who* would have been number 33. *The Power of the Doctor* might have had half the number of viewers of *Rose*, but in some respects, it performed just as successfully. And we note wryly that *EastEnders*' four entries on that week's chart came in consecutively

at numbers 29 to 32, all with around 3.5m.

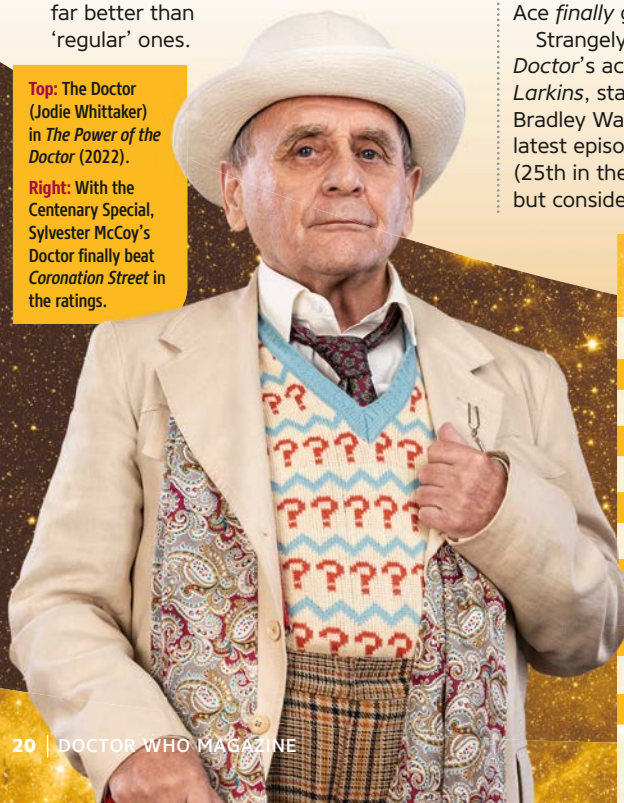
Of course, measuring popularity isn't an exact science. The Jodie Whittaker era of *Doctor Who* averaged 6.1m viewers in seven-day numbers, and a chart position of 17th. That's comparable to her predecessor Peter Capaldi's 6.4m and a chart placing of 18th.

However, as the TV landscape continues to evolve, we may find that our understanding of ratings needs to change too. Perhaps by 2024, an audience of three to four million will be considered a big success, and enough to reach the top ten? Time will tell... **DWM**

**Doctor Who
has gained
its first top
five placing
since 2018.**

Top: The Doctor (Jodie Whittaker) in *The Power of the Doctor* (2022).

Right: With the Centenary Special, Sylvester McCoy's Doctor finally beat *Coronation Street* in the ratings.



TOP 10 PROGRAMMES

WEEK COVERING 17-23 October 2022

Pos	Programme (channel, day)	Rating (millions)
1	<i>Strictly Come Dancing</i> (BBC One, Sat)	9.89m
2	<i>Strictly Come Dancing</i> (BBC One, Sun)	8.64m
3	<i>The Great British Bake Off</i> (Channel 4, Tue)	7.79m
4	<i>Doc Martin</i> (ITV, Wed)	5.61m
5	<i>Doctor Who: The Power of the Doctor</i> (BBC One, Sun)	5.30m
6	<i>Coronation Street</i> (ITV, Wed)	5.25m
7	<i>Coronation Street</i> (ITV, Mon)	5.19m
8	<i>Emmerdale</i> (ITV, Tue)	5.16m
9	<i>Emmerdale</i> (ITV, Wed)	5.12m
10	<i>Coronation Street</i> (ITV, Fri)	5.11m

All ratings in this chart are consolidated figures, taking in 'live' viewers and recordings watched on televisions and other devices within seven days of transmission. Figures do not include repeat broadcasts, but do include +1 channels. All figures: BARB www.barb.co.uk

B B C



DOCTOR WHO AND THE DALEKS DAVID WHITAKER

ILLUSTRATED BY
**ROBERT
HACK**

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All I Want for Christmas is Who

Mistletoe, wine, children watching *The End of Time*: **DAVID RICHARDSON** recalls seasonal highlights from the past, and asks some of the show's stars to share their own memories.



Christmas is *Doctor Who*. *Doctor Who* is Christmas.

It's tempting to think that the correlation is a modern one, starting when David Tennant's newly regenerated Doctor battled sinister fir trees on 25 December 2005. But the relationship goes much deeper, and reaches back far longer, than that. You could say that the show embodies the very meaning of the festive season itself. After all, 'Goodwill to All' is not that far removed from the Twelfth Doctor's parting shot, "Be kind."

While it did create the concept of a *Doctor Who* festive blockbuster,

from the Louis Marx company were competing with other Dalek-themed items such as Selcol's nursery toy and Cherilea's three-inch plastic and enamel badges.

Christmas Day that year fell right in the middle of the 12-week run of *The Daleks' Master Plan*. In one of the strangest creative decisions in *Doctor Who*'s history, the first fully fledged Christmas episode, *The Feast of Steven*, went to the trouble of temporarily removing the Daleks from the *Master Plan* storyline, opting instead for zany larks in Liverpool and Hollywood.

"To be absolutely honest, it was only when [audio engineer] Mark Ayres asked me to add the

"I would have been glad to be rid of the Daleks for a week." PETER PURVES

The Christmas Invasion wasn't the Doctor's first Yuletide materialisation. There may have been a complete absence of tinsel and turkey, but the series was just five weeks old when it unleashed the Daleks on an unsuspecting public – first with a menacing plunger in *The Dead Planet* (transmitted on 21 December 1963), then in their full pepper-pot glory in *The Survivors* (28 December).

The timing was apt, because the Daleks would come to dominate Christmas, on and off, for decades to come. In 1964 they were back, conquering the world in *The Dalek Invasion of Earth*, the final episode of which was broadcast on Boxing Day. Skaro's finest had already launched their assault on the Christmas toy market, and by 1965 models

commentary to the audio recordings that I even remembered that episode at all," admits Peter Purves, who played Steven Taylor, starring alongside William Hartnell and Jean Marsh. "I don't remember recording it, which is odd because I love the old silent movies, and in that episode we had the Keystone Cops. I'm sure I would have thoroughly enjoyed it, because Bill had a great sense of comedy and good timing, as did lovely



Opposite page: Billie Piper as Rose and David Tennant as the newly regenerated Doctor in a publicity image for *The Christmas Invasion* (2005).



Far left: The Doctor (William Hartnell), Susan (Carole Ann Ford) and Ian (William Russell) are surrounded by strange metal creatures in *The Survivors* (1963), the second episode of the first Dalek story.



Left: Images from *The Feast of Steven*, the seventh episode of *The Daleks' Master Plan* (1965-66): Sara (Jean Marsh) and Steven (Peter Purves) in the TARDIS; the Arab Sheikh (David James) and the Vamp (Paula Topham) on set in Hollywood; the Doctor wishes "a Happy Christmas to all of you at home!"

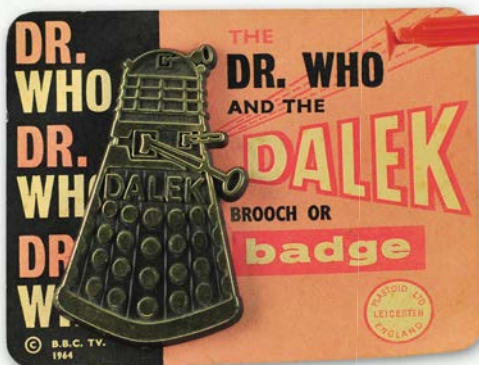
Below left: A 1965 Dalek badge by Plastoid.

Below centre: A Selcol Dalek nursery toy from 1965.

Below right: Peter Purves as Steven Taylor in *The Daleks' Master Plan*.

Jean. Although the Daleks were Terry Nation's scariest baddies, I would have been glad to be rid of them for a week."

Nevertheless, *The Feast of Steven* bestowed an unusual gift on Peter, as it's one of a handful of episodes in the show's 59-year history to include the name of a companion in its title. "That had never occurred to me," he admits. "I do think it was a clever title, but I don't recall I even thought anything of it at the time." →





THE BEST CHRISTMAS PRESENT EVER

DWM asks the stars: what would you choose to remember as your favourite Christmas gift?

Peter Davison (the Fifth Doctor)

When I was 18 my aunt gave me two gift-wrapped quilted coat hangers, which baffled my family and left me laughing for the rest of the day. I carried them around for days, showing them to everyone who turned up at our house. My sister was sure they were for her, but they were blue. I never queried it with my aunt.

Then, of course, there was [my daughter] Georgia, on Christmas Day 1984. She was actually the first Christmas baby that year but the midwife forgot to log it. A bit sentimental for an old cynic like me, but it was pretty spectacular.



Nadia Albina (Diane)

Because my dad is from the Middle East, we traditionally open our presents at midnight on Christmas Eve. I remember one year we had my cousins staying over. We'd all gone to midnight mass and when we came back there was

a mound of presents under the tree. That was certainly the best amount of presents I'd seen!



Mark Strickson (Turlough)

As a child, my brother and I went to sleep on Christmas Eve with no decorations up. We came down in the morning to a big Christmas tree, and holly and ivy draped over all the pictures and along the dresser in our little dining room. We were thrilled to have a mandarin and some Brazil nuts in our Christmas stocking. And a mouse made out of sugar... It seems a world away.



Dan Starkey (Strax)

At Christmas 1984 I was given a cassette recorder. I would record myself acting out comic strips, including *The Iron Legion* from *Doctor Who Weekly* – and that's kind of what I do for a job now. It set me up!

John Leeson (Voice of K9)

Some years ago my wife's present to me was a visit to Burgh Island at Christmas.



For much of the 1970s, *Doctor Who* at Christmas was all about omnibus editions – favourite stories edited down into “a complete adventure in one programme”, according to the *Radio Times*. *The Daemons*, *The Sea Devils*, *The Green Death*, *Planet of the Spiders* and *Genesis of the Daleks* all received special Christmas repeats between 1971 and 1975, followed by *The Robots of Death* in 1977, which aired in two 45-minute episodes. Edited editions of *Pyramids of Mars* and *The Brain of Morbius* were also broadcast in late 1976, falling outside the festive period, while a planned 90-minute omnibus of *The Seeds of Doom*, which would likely have aired on or around 28 December, was abandoned.

“It was lovely that we were there, going out at Christmas,” enthuses Katy Manning, who starred as Jo in the first three omnibus editions. “I can’t think of a better thing for a family to do at Christmas than sit down and watch *Doctor Who* – it’s exciting, adventurous and full of heart. And isn’t it lovely to know that hasn’t changed?”

“I don’t think anybody at that time thought that repeats were first-class television viewing,” adds Philip Hinchcliffe, who produced Tom Baker’s first three seasons. “But it was quite gratifying to know that we would be a filler during the festive time. We knew that we would be showing goods in their best form, because by chopping them down to movie length the whole thing

Above left: Peter Davison and Sandra Dickinson with their new baby, Georgia, in 1984.

Above right: Jo Grant (Katy Manning) and the Doctor in *The Sea Devils* (1972).

Below: John Leeson and K9.

Right: The cover of the *Radio Times* for 18-21 December 1973 featured Jon Pertwee with some of *Doctor Who*'s admirers, including Michael Parkinson and singer Paul Jones.





had more pace to it. It was a repeat, but it was a new version and a positive thing."

Indeed, Philip was actively involved in the omnibus editions. "I'm pretty certain I did the edit of *Genesis of the Daleks* because [director] David Maloney wasn't available. In those days it was old-fashioned tape, before offline editing. I would work out cuts on the transmission

script and the editor would use that. We'd find the relevant scene in the programme and cut it down."

Though Tom Baker had made his debut as the Doctor over the festive period (on 28 December 1974), the Hinchcliffe era would involve a short hiatus during December each year, prior to a January return. New episodes would make way for omnibus editions, though in 1977 *Doctor Who* was granted a prestigious New Year's Day slot for only the third time in its history. Previously, *Volcano* (the eighth episode of *The Daleks' Master Plan* in 1966) and the opening instalment of *Day of the Daleks* (1972) had enjoyed the same distinction. The reason this time: Louise Jameson was making her debut as Sevateem savage Leela in *The Face of Evil*.

"It was quite gratifying to know we would be a filler during the festive time." PHILIP HINCHCLIFFE

"As a lowly producer you didn't have much say over scheduling," Philip points out, "but the BBC1 controllers were very smart and that would not have been an accident. That scheduling was great – a new year, a new companion, and a talking point for audiences and the tabloids."

"A bit of trivia for you," adds Louise Jameson. "My first ever TV job, *Cider with Rosie*, went out on Christmas Day in 1971. I remember we sat around as

a family, as we always did, and watched my first *Doctor Who*. My mum said it was the only thing that got my dad out of the working men's club on a Saturday afternoon. I'd been working for five years at that point and had done three with the Royal Shakespeare Company, and little bits of telly, but it was the first time I was a regular in a series. My parents were proud, especially my mum."

1 1981 brought a curious flirtation with a format that nearly 25 years later would become an intrinsic part of the *Doctor Who* brand. *K9 and Company* was both a *Doctor Who* spin-off and

a Christmas Special, a 50-minute foray into the adventures of Sarah Jane Smith and the robot dog gifted her by the Doctor. Ratings weren't high enough to secure a series, but for those who were there at the time, *K9 and Company* felt suitably cosy and

3.0 Dr Who

Genesis of the Daleks
A complete adventure in one programme, starring Tom Baker as Dr Who written by TERRY NATION
The Time Lords have a mission for the Doctor. He finds himself stranded on Skaro – the planet of the Daleks where a war of attrition is reaching its bitter final stages.

Sarah Jane Smith.....ELISABETH SLADEN
Harry Sullivan.....IAN MARTER
Davros.....MICHAEL WISHER
Nyder.....PETER MILES
Sevvin.....STEPHEN YARDLEY

Incidental music by DUBLEY SIMPSON
Producer PHILIP HINCHCLIFFE
Director DAVID MALONEY (Repeat)



festive. "I think it could only have been a high point in K9's career to have been accorded a Christmas Special," says John Leeson, who voiced the character, "albeit not in quite the same category as Eric and Ernie! But it was certainly a tribute to the character's popularity, to be featured as an integral part of a seasonal adventure."

Perhaps disappointed by the short life of *K9 and Company*, *Doctor Who* producer John Nathan-Turner would shift his Christmas ambitions from screen to stage. In 1982 he wrote and directed *Cinderella*, starring →

Above left: Philip Hinchcliffe, *Doctor Who*'s producer from 1975-77.

Above centre: The Christmas *Radio Times* listing for the omnibus edition of *Genesis of the Daleks* in 1975. Illustration by Frank Bellamy.

Above right: A publicity shot of Louise Jameson as Leela.

Left: Elisabeth Sladen as Sarah Jane Smith in *K9 and Company* (1981).

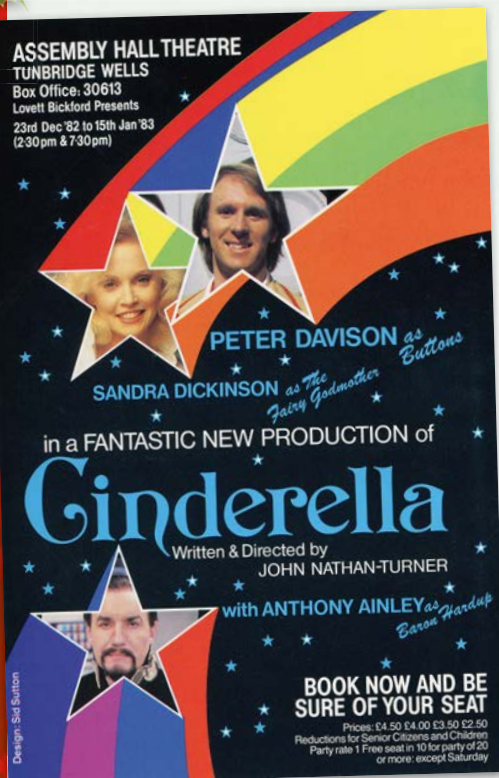


All I Want for Christmas is Who

Right: A flyer for the *Doctor Who*-themed pantomime *Cinderella*, staged at the Assembly Hall Theatre in Tunbridge Wells in 1982-83. Image courtesy of Stephen Broome.

Below left: Mary Tamm, Colin Baker and Nicola Bryant promote the 1984-85 production of *Cinderella*, staged at the Gaumont Theatre in Southampton.

Below right: David Morrissey (as Jackson Lake) and David Tennant in *The Next Doctor* (2008).



→ Peter Davison and Anthony Ainley, which was produced at the Assembly Hall Theatre in Tunbridge Wells. Two years later *Cinderella* would regenerate, with Mary Tamm (who had played Romana) joined by Colin Baker and Nicola Bryant (who at that point had had just one on-screen adventure as the Sixth Doctor and Peri), this time at the Gaumont Theatre in Southampton. “John loved

being the producer of that pantomime,” recalls Nicola. “He loved theatricality, because first and foremost he was a showman.”

Nicola shudders when remembering the challenges of the first week – rehearsing *Doctor Who* in London during the day, then driving to Southampton in the evenings. The schedule was made even more gruelling when her then-husband collapsed and was hospitalised with gall stones, resulting in a rush from the hospital to the theatre that was held up by a huge motorway tailback. “None of us had mobiles in those days and I was worried that I was much further behind in the queue than Colin was! I watched the time go and thought, ‘That’s it – I’m not going to make it.’ I arrived about ten minutes after curtain up, and

stage through Christmas and it was a big family team,” she says. “We got a huge audience response. Lots of kids came backstage and it would take ages to sign autographs afterwards.”

Fast-forward to 2005, when a monumental relaunch saw *Doctor Who* taking a confident stride into the very heart of the Christmas schedules. The series’ Specials attracted big-name guest actors – Catherine Tate, Kylie Minogue, David Morrissey, Michael Gambon and Ian McKellen, among many others – and secured massive viewing figures. Everyone wanted to be there.

“Those Christmas Specials always felt extra-special,” says Nicholas Briggs, who gave voice to the Cybermen in 2008’s *The Next Doctor*. “I remember getting the call from my agent to attend the readthrough. I’d read the script and had heard all sorts of rumours about who the ‘next Doctor’ might be. So I went to the readthrough expecting

to meet... er, somebody else... but then met David Morrissey instead – who was brilliant!

“If I had to think of one Special that had the biggest impact on me, it has to be the first one, which introduced David Tennant. *The Christmas Invasion* [2005] was insanely exciting, not just because it was a new Doctor, but a new Doctor who I knew as a friend. He’d been the

second person I’d texted when I got the Dalek gig, and he’d texted back, ‘Ex-bloody-terminate! Together we shall conquer the universe!’ Which was an oddly prescient thing to say, since he hadn’t yet been cast as the Doctor at that point. Or had he? Perhaps we shall never really know!”

For Dan Starkey, news of 2012’s *The Snowmen* came as a surprise; he was in Cardiff at the time, shooting scenes as Strax the Sontaran for *The Crimson Horror*. “*The Snowmen* is such a fun story and the interaction between the Doctor and Strax was wonderful. Matt Smith [who had taken over from David Tennant as the Doctor] described it as ‘like Blackadder and Baldrick’ – that kind of

relationship. Just knowing that was going out on Christmas Day and that it would entertain the nation was a wonderful thing.”

“Cinderella was the first show I’d ever done on stage through Christmas.”

NICOLA BRYANT

I ran in expecting to hear the show underway – but instead there was this trembling girl in my costume. Colin had apparently only arrived five minutes beforehand and was just getting changed!”

Nicola looks back on *Cinderella* as a happy time – a chance to form a friendship with the late Mary Tamm, to be part of a theatrical ensemble and to spend the season entertaining families. “It was the first show I’d ever done on





"It felt very special being a part of it," adds Catrin Stewart, who played fellow Paternoster Gang member Jenny. "I loved the fake snow and pretending it was Christmas in the summer. I especially loved working with Richard E Grant, and have fond memories of hanging out with him and filming in an amazing big house in Wales. The snowmen looked amazing."

"We were filming *The Snowmen* in July," Dan remembers. "So, as well as being in prosthetics, I was wearing a heavy woollen cloak and trying not to get heat stroke – while acting in a studio surrounded by fake snow! On Christmas Day, we gathered around as a family to watch it. I remember that first sensation of seeing *The Snowmen* and thinking, 'This is very funny and loads and loads of people are watching.' It gives me a glow even now."

Dan would return in another Special just two years later – this time with Peter Capaldi's Doctor in *Last Christmas*.

"It was so much easier, acting without prosthetics!" he says, laughing. "I realised I could just listen and react to things! And there's no way of avoiding a bit of festive cheer when you're dressed as an elf and have bells on your toes. I remember when we saw the snow-covered rooftops for that first scene where the Doctor meets Santa Claus... that was an amazingly realised scene. It was like something from a Christmas card."

Dalek operator Barnaby Edwards has similar cherished memories of shooting *The Time of the Doctor* in 2013. "The entire outside set – actually an SAS training camp in the Brecon Beacons – was covered in fake snow," he recalls. "It's hard not to feel Christmassy when you're freezing to death at 3.00am and pushing a Dalek through white slush whilst blowing things up."

Coming up to date, we said a fond farewell to Jodie Whittaker in October's *The Power of the Doctor* and simultaneously greeted David Tennant on his surprise return, leaving a year to wait until the 60th anniversary Specials. Which means no festive *Who* in 2022 – although every Christmas Special since 2005 is on BBC iPlayer and each one of them deserves to be savoured again. We can also look forward, of course, to an all-new Doctor, whose first episode will air during the festive period in 2023.

Sophie Aldred – who as Ace played an integral part in *The Power of the Doctor* – has a Christmas wish: "My wish is that the spirit of *Doctor Who* will go on forever! That Ncuti [Gatwa, the Fifteenth Doctor] and the rest of the cast and crew will continue to have a wonderful time, making magical stories for future generations, and that fans will continue their love for all of *Doctor Who*." **DWM**



Top: The Paternoster Gang – Madame Vastra (Neve McIntosh), Strax (Dan Starkey) and Jenny (Catrin Stewart) – in *The Snowmen* (2012).

Left: The Doctor (Matt Smith) and Clara (Jenna Coleman) in *The Time of the Doctor* (2013).

Right: The 1977 Denys Fisher Doctor Who and TARDIS toys.

THE BEST CHRISTMAS PRESENT EVER

More gift-wrapped memories from the stars...



Louise Jameson (Leela)

My sons, Tom and Harry, were two years old and six, and on Christmas Day Tom's father said to me, "Why don't you go and have a nap? I'll take care of the kids." I went to bed at two and got up at eight, and it was the best sleep I'd had in three years. That's the best Christmas present I've ever had.



Matthew Waterhouse (Adric)

Despite being a big jazz fan and having spent much of my life in America, I've never been to New Orleans. The mother-in-law has given us this trip for Christmas 2022, so I'll be spending a chunk of January in the Big Easy, listening to music, drinking beer, eating shrimp and plunging my hands into the Mississippi!



Sophie Aldred (Ace)

I used to love making things as a child. I found a Christmas list I'd written when I was eight years old, which went... "Please bring me scissors, Sellotape, crayons, glue, paper..." Simple pleasures!



Katy Manning (Jo)

The best Christmas present I've ever had was when my granddaughter was born in the first week of January, six years ago.



Nicholas Briggs (voice of the Daleks)

My fondest memories are from the 1960s, when my Christmas stocking seemed to be packed with Dalek toys – right at the peak of Dalekmania.



Nicola Bryant (Peri)

When I was little my parents gave me a doll. You'd pull a string on her back, let it go and the doll would speak. I pulled it out and the doll said, "I love you mummy." And I burst into tears because I was just so happy.

Barnaby Edwards (Dalek operator)

When I was a kid I was given a revolving TARDIS toy with Fourth Doctor and Leela dolls. If you pushed the light atop the



blue box really hard, it would revolve so fast the Doctor would fly out the doors. I was always slightly disappointed this never happened in an actual episode.

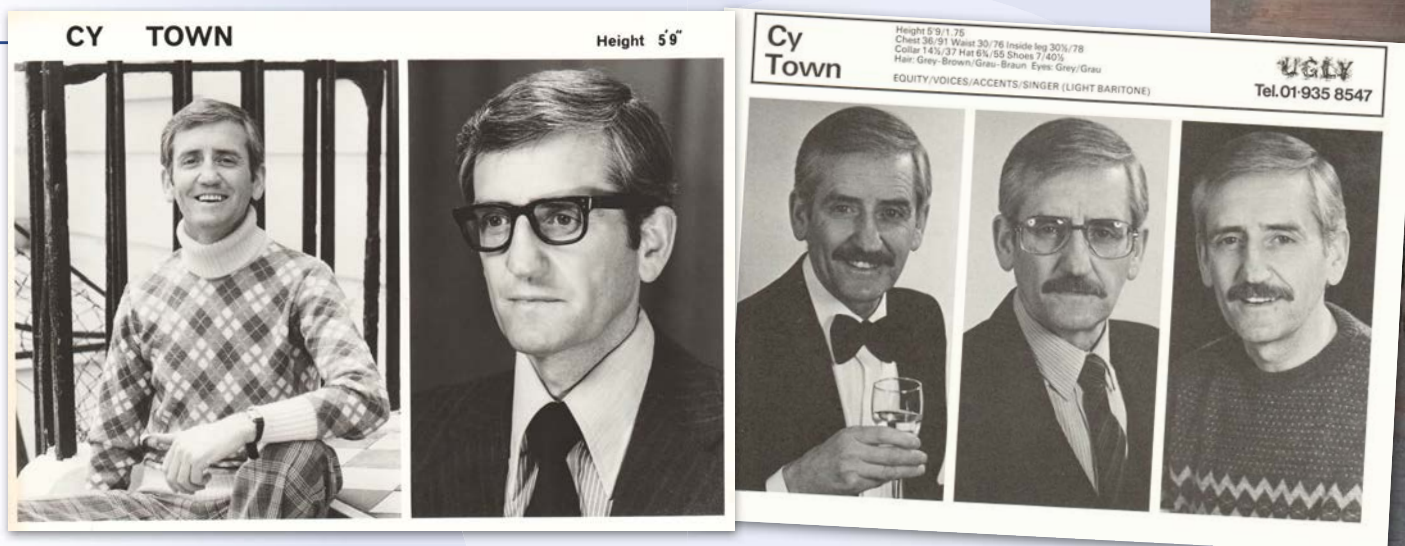


TALK of the TOWN

Extra! Extra! Read all about how CY TOWN made the leap from film and TV spear carrier to Dalek operator – and more.

ROBBIE DUNLOP
meets him.





Cy Town holds a very special place in *Doctor Who* history. No, we can do better than that: British television history. Yet outside the confines of a sci-fi convention hall, he's pretty much anonymous.

"If I said to someone, 'Guess what I used to do?', and I said I was a Dalek operator for 15 years, their eyes would glaze over," Cy tells *Doctor Who Magazine*. "They're thinking, 'Yeah, and I'm Father Christmas.' But would you believe, now they've all got phones I can say to them 'Just Google me.' They go, 'Is that you?' And then they all say the same thing about hiding behind the sofa!"

Born in Newport, Shropshire in 1931, Cy moved to London when he was 18. He began work in an office while performing in local amateur dramatics shows. Finding himself out of work in 1967, Cy's friend, model and actor John Lorrell, encouraged him to contact one Alison McGrath, who ran an agency that supplied extras for film and television. "She told me on the phone that her books were full," says Cy. "But John spoke to her and she said, 'Tell him to ring me again.'"

As a result of his second call, Cy was invited to the office. "While we were talking, Alison's phone rang. She spoke to someone and looked at me. Then she put the phone down and said, 'Are you free tomorrow?' It was somebody cancelling a commercial. From there I got to know other agents, and it just kept going – I started lurking about in films."

Cy 'lurked about' in over 1,500 productions across his 35-year career as a supporting artiste, from movies including *Carry On Up the Khyber* and *Chitty Chitty Bang Bang* (both 1968) to classic TV shows like *Dad's Army* (1968-77) and *The Two Ronnies* (1971-87). He always went back to the advice his friend gave him: never turn a job down. "Whatever it is," he reflects, "take it. If you're standing at the back holding a spear, it's still three pounds an hour."

In October 1971, Cy's agent phoned him to ask whether he would like to be a Dalek in an edition of *Blue Peter*. It was a last-minute job to replace an operator who'd pulled out. "Of course, I was quite excited," he says. "Everybody watched *Doctor Who* in those days. But it was the first show I'd ever done live. That really frightened me."



He joined two other Daleks – one of them operated by veteran John Scott Martin – in menacing presenter Peter Purves. "We had to circle round him, and he had to look surprised. I was the last one, the new one."

A seemingly simple exercise, but there was one thing he hadn't taken into consideration. "All my life I've had absolute hell wearing new shoes, so I always wear the oldest shoes, and I still do – Hush Puppies. That day I didn't even think about it until I got in a Dalek and had to move it. They're quite heavy. I felt my shoe coming off, and I had an awful vision of the Dalek going on and feeling this bump and my shoe being left behind. I was in agony. Luckily, by the time my shoe did come off, I was already out of the Dalek."

The sons of Skaro were an operator short when they returned to *Doctor Who* two years later, and Cy's name was put forward again. He went on to appear in every Dalek story from 1973's *Frontier in Space* to *Remembrance of the Daleks* in 1988 (the single Dalek cameo in 1983's *The Five Doctors* notwithstanding).

When it came to getting into a Dalek, Cy could easily jump into the hollow bottom half. "I was just tall enough to climb over," he says. The head was then attached by a member of the crew.

Perched on a padded seat, Cy was able to move the Dalek forwards and backwards simply by shuffling his feet. Wheels enabled him to glide smoothly across the studio floor, but

when on location – usually in a quarry – the crew had to lay down planks, otherwise he'd come to a standstill. His view outside the casing was through a number of narrow ➔



Opposite page main image: 20th-century Dalek operator Cy Town poses with a 21st-century Dalek in 2008. Photo © Dave Greenham.

Opposite page below: Headshots of Cy, taken in 1989.

Above: Casting cards from the 1970s and 80s.

Below left: Cy first climbed inside a Dalek casing for a 1971 edition of *Blue Peter*, in which he menaced presenter Peter Purves.

Below right: Cy with fellow Dalek propeller John Scott Martin, on set for *Planet of the Daleks* (1973). Photo © Cy Town.



Above left: Cy atop the precipitous Redhill quarry location of *Frontier in Space* (1973). Photo © Cy Town.

Above right: Tony Starr, another regular member of the 1970s Dalek cohort, helps Cy into his distinctive Dalek for recording of *Destiny of the Daleks* (1979). Photo © Cy Town.

Below right: Third Doctor Jon Pertwee with Cy at a signing in Manchester, in 1993. Photo © Cy Town.

Bottom left: Cy holds up his Haemovore mask on location for *The Curse of Fenric* (1989). Photo © Cy Town.

Bottom right: Explosive stuff in *The Three Doctors* (1972-73).



→ grates. “The back was curtained off, otherwise you’d see straight through. You could only see half the way round, and you couldn’t see in front of you for about six feet.”

In *Frontier in Space* Episode Five, three Daleks trundle into view atop a cliff, perilously close to the edge. “Prop men were hanging on at the bottom in case we went too far,” he laughs, “as it would have been quite easy.”

W as it cramped inside the Dalek? “I was just the right size,” says Cy, noting that every Dalek operator had their own way of getting comfortable. John Scott Martin strapped ropes around his waist. “I don’t know how that worked,” Cy laughs. “My thing was foam rubber. I liked to feel I was packed into my Dalek, rubber all around me. It made me feel I was at one with my Dalek.”

It was of vital importance to Cy that his Dalek looked “as if it were alive”, which meant contending with multiple switches and buttons. “People don’t realise that, in my day, everything that you saw move, we had to move,” he explains. “If they wanted to do something with the” – he waggles his arm, imitating a Dalek’s sucker stick – “that was us.”

When Cy started out, some serious hand acrobatics were required to juggle the various switches. To illustrate this, he holds out his hands and flicks them frenziedly left, down, right, up and back again, at significant speed.

With one hand on a button by his waist, he might operate the lights on the Dalek’s dome, which flashed

when it spoke. The other could be raised to swivel the dome or raise the Dalek’s eyestalk. But that left no free hand to “Exterminate!”

To make life easier, a ‘periscope’ was eventually attached to the dome. Level with the chest, it was a stick that enabled the operator to perform several actions at once. With one hand on the periscope, Cy could now swivel the dome via a pulley system, at the same time pressing a newly installed switch with his thumb to flash the light. With the same hand he could also raise the eyestalk that was fixed to the device by a piece of string. “If the string broke, the eye would fall,” notes Cy. “You



All Gell Breaks Loose

Cy’s *Doctor Who* CV extends far beyond the Daleks. In addition to various scientists, guards and passers-by, he was an Auton in *Spearhead from*

Space (1970), a Vogan in *Revenge of the Cybermen* (1975) and a Haemovore in *The Curse of Fenric* (1989). But it’s his role as a Gell

Guard in *The Three Doctors* (1972-73) that remains the most vivid, due to a mishap that might have had dire consequences.

In one of the story’s standout scenes, UNIT soldiers open fire on a gaggle of advancing Gell Guards. Bullets ricochet off the aliens in bursts of smoke – an effect achieved by fitting explosive devices to the actors’ costumes that detonated on cue. Unfortunately, the top half of Cy’s costume overlapped one of the explosives, and when it went off, the headpiece

filled with smoke. “It was a bit alarming,” says Cy, “and of course I didn’t know what had happened.” Fortunately, production crew swiftly detached the head. “Whoever put the top half on should have made sure the little charges were outside the costume.” He smiles, the experience clearly not having shaken him.

Cy got to know *The Three Doctors*’ leading man, Jon Pertwee, quite well. They lived in the same

area, and Cy would often drive him to the airport when he went away to his second home in Ibiza. And he remains fond of one particular leading lady from the 1970s: Jo actress Katy Manning. “Doesn’t she look amazing, even now!”





had to think about everything," he adds. "It took some getting used to at the beginning."

Set designers didn't always consider the Daleks' substantial girths. "We often had to go through doorways one after another, and they'd say, 'Try not to bang the set!' It was very difficult to estimate. The bottom part was so much wider than you'd think. If anything happened to us, if we suddenly stopped, they'd always say: 'Come on, boys.' Blame us!"

To Cy's dismay, he was never asked to voice a Dalek. "I always used to think I could do it," he says. Having delivered a convincing "Exterminate!", he goes on. "You see, at rehearsals the voice people weren't there. They only came in on the last day. We used to voice the Daleks ourselves. I hadn't learned much dialogue for years, but you had to, to correctly time the lights. For me that was the hardest part."

"John could have done the voice," Cy adds, before recalling another of the Dalek operators. "Tony Starr was rather camp, so I often used to think, 'What if Tony was doing a Dalek?'"

The pressures of making a television show meant that Cy only had the opportunity to socialise with his fellow Daleks during lunch breaks. "I knew John Scott Martin – he'd been around for years. When he wasn't working, he ran a private taxi firm. I had a love-hate relationship with Tony Starr. At times we didn't speak. He used to come up and we'd go to the theatre, have a meal. He had an enormous collection of films, of all sorts, and he wrote songs. He died."

"Keith Ashley was a lovely man. He only did one. He died. And there's this one who rings me who's got religion. I can't remember his name. He says, 'How are you, Cy? I've been praying for you!' Well, I'm grateful, you know. He asked me to read something from the Bible, and I did try and find it."

"They always wanted to know if you'd had any repeat fees, and if you said yes, they'd want to know how much."

Cy quickly established himself as part of the *Doctor Who* family, and whenever the Daleks made a comeback he anticipated a call from the BBC. "The worry was that you hadn't got anything else booked. More than once I had to turn some other work down or a friendly agent would replace me. It wasn't as if I was playing the lead in anything."



"People don't realise that, in my day, everything you saw move, we had to move."

"We were on the road. You can imagine all these Daleks going by! But it was very difficult because we had to have smooth ground. People in cars were looking at us, trundling to the rehearsal room." He sighs; a happy memory. →



"When we knew they were doing a new story, I used to go to the BBC workshop and check everything was working. They'd loan the Daleks out to schools and bring them back in a terrible state. I'd say, 'This one needs tightening up.' Otherwise we'd get on the set and an eye would have fallen off – and they'd talk to us as if it was our fault!"

Operators sat in the lower half of their Dalek in rehearsal, but on one occasion they hadn't arrived. "The three of us walked round the one-way system to the workshop and we got in them, and we trundled back," Cy recalls of their rescue mission.

Top left: Tom Baker (as the Doctor), Tim Barlow (Tyssan) and Lalla Ward (Romana) filming a scene involving the deadly Movellans on location at Winspit Quarry for *Destiny of the Daleks*. Photo © Cy Town.

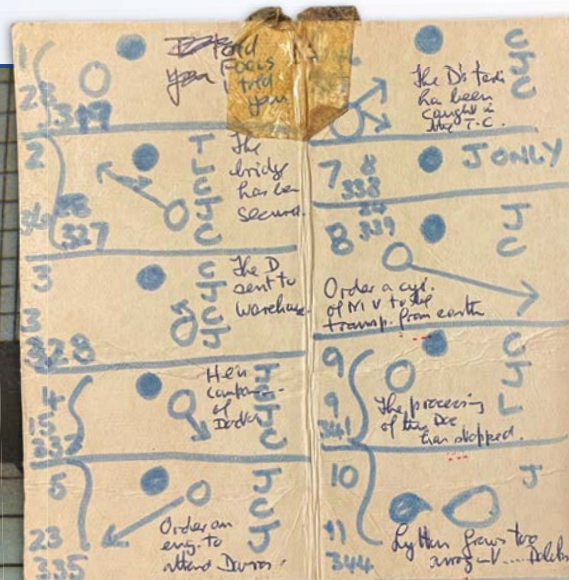
Above left: Cy with a bottomless Dalek at the sandpit location for *Destiny of the Daleks*. Photo © Cy Town.

Above: An end-of-season party invite from 1979.

Below: Cy discovers what's really supposed to drive a Dalek casing while recording *Resurrection of the Daleks* (1984). Photo © Cy Town.

Right: Posing with fellow Dalek operators John Scott Martin, Tony Starr and Toby Byrne during production of *Resurrection of the Daleks*. Photo © Cy Town.

Far right: One of Cy's 'Dalek movement maps', made for scenes in *Resurrection*, shows the complex choreography involved in Dalek steering.



piece. Does it look good?" Smashing! "So it would have looked good twice," Cy chuckles.

Cy has fond memories of all his Dalek episodes, but his favourite is his last one, *Remembrance of the Daleks*, which was filmed round the corner from where he lived at the time.

It introduced the Special Weapons Dalek, whose construction was completed so late in the day that the first time Cy and his fellow operators saw it was on location.

"The three of us were speculating, who's supposed to be operating that? And we all said, 'Not me, not me!' And then [producer] John Nathan-Turner came over and said, 'Cy, I want you to do it.' I thought, 'Oh God!' – because it was twice as heavy as the others. The ordinary

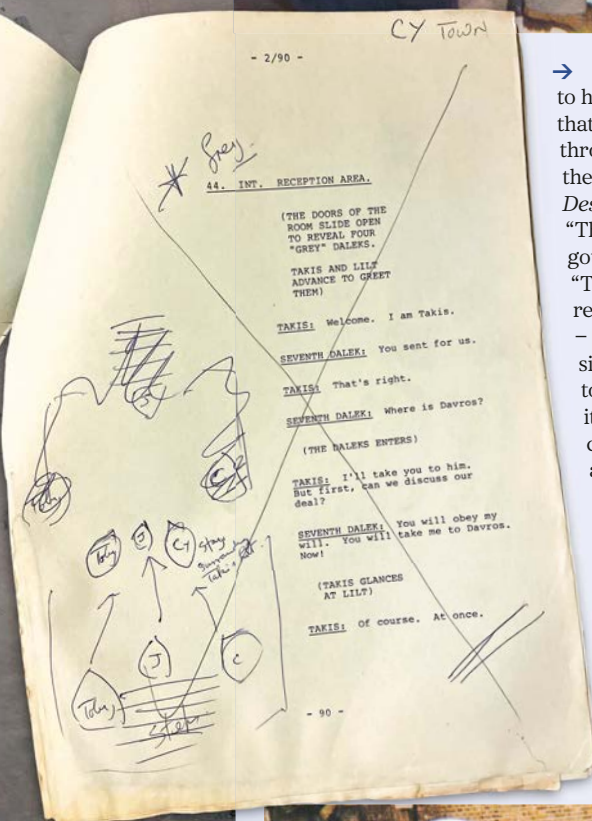
"We were on the road. People in cars were looking at us, trundling to the rehearsal room."

→ Cy is particularly proud to have been the Dalek that crashes spectacularly through the 'glass' wall in the first episode of 1979's *Destiny of the Daleks*.

"They told me what I'd got to do on cue," he says.

"The young girl" – he refers to a floor assistant – "was standing in my sight, and I was all ready to charge forward. Is it quite clear, that? Me crashing through?" It's a thrilling cliffhanger, DWM assures him.

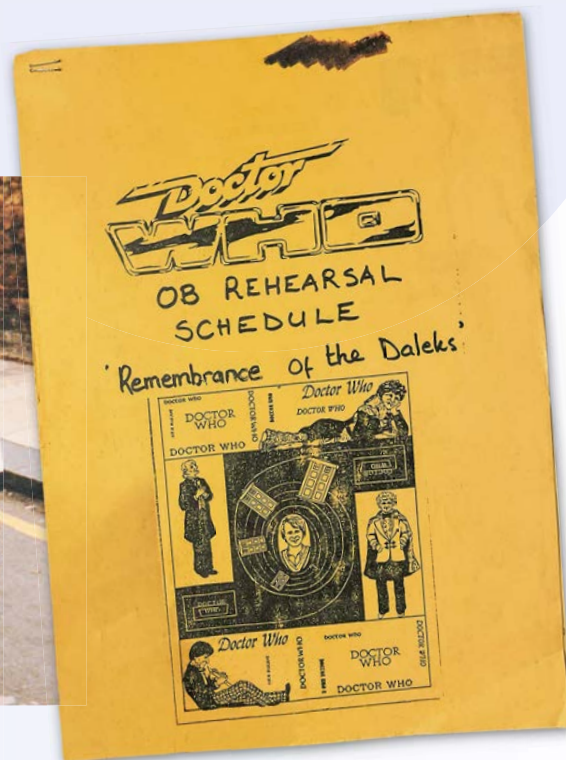
"She gave me my cue too soon and I went straight through the 'glass' and they weren't ready. It was chaos. This girl apologised – but, luckily, because it was quite large, they'd got another



Above: Cy's annotated script details his movements for a scene in *Revelation of the Daleks* (1985).

Right: Visual effects designers working on a Dalek base on location for *Remembrance of the Daleks* (1988). Photo © Cy Town.

Far right: Cy's rehearsal schedule for *Remembrance of the Daleks*.



Painting the Town Red

Cy looks horrified when *DWM* broaches his cameo in the Seventh Doctor adventure *The Happiness Patrol* (1988). "That terrible scene! I did the worst collapse in screen history."

In the final episode, Cy – playing uncredited 'Killjoy' Harold L – stands under a pipe before being drenched in gunk and collapsing to the ground. "A stuntman should have done that," he asserts. "I had to do

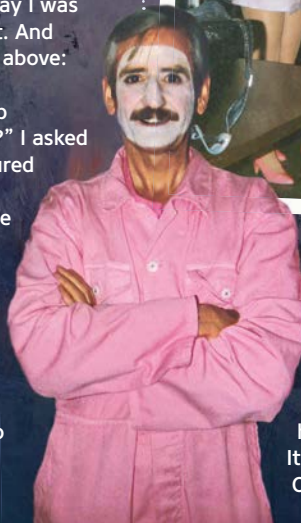


I didn't know until that day what was going to happen. I thought, 'What is this red stuff?' I had a hat on to start with, and I thought 'Thank God!' The next day I was doing a businessman bit. And then a voice came from above: 'Cy, lose the hat!'

"Am I going to turn up tomorrow with red hair?" I asked someone, and they assured me that it would wash out. It was the last scene that night and, trust me, to have to do that when everyone's wanting to go home..."

Cy was subsequently drenched in gunge and the studio burst into applause. "They were so relieved I did it in one take and they could go

a good fall over a step and I'm not a stuntman.



home. But that's why I was called 'One Take Town'." "When I saw it..." Cy grimaces. "I'm sure, if it hadn't been so late, they'd have done it again. It just looks awful. Oh dear!"



Far left: Harold L (Cy) gets covered in red goo in *The Happiness Patrol* (1988).

Left and above: Cy in his Harold L costume, and with the ladies of the eponymous Patrol. Photo © Cy Town.

Daleks, when they're on a smooth surface, you can move them with your finger. I tried to do that with the Special Weapons Dalek and it was much heavier. I didn't think I would be able to move it at all. There's not much of me."

However: "It didn't move much, as I remember. It's a marvellous creation."

Cy isn't a sci-fi fan ("It bores me!"), but he made an exception for the 2022 Centenary Special, *The Power of the Doctor*. "I had to watch that because of Sophie [Aldred]," he says. They worked together on *Remembrance of the Daleks*. "I was curious, knowing that it was Jodie Whittaker's last one, and, reading about it in the *Radio Times*, I thought I'd watch it. And it fitted in with *Strictly Come Dancing*. I've always loved ballroom dancing." What did he think of it? "I'm the last one to ask. I didn't understand it, but then I never did. Sophie was very good. Technically it was *Star Wars* standard. It was excellent, the way they did it." High praise for *The Power of the Doctor* indeed, from the series' own 'supreme power of the universe'.

It might have been "just another job" for Cy, but he's clearly proud of his 50-year association with *Doctor Who*. A large, framed poster illustrating the various iterations of the Daleks sits above his fireplace, and a *Monsters* book resides on his sofa. But, in spite of his character's worldwide fame – "Everybody knows the Daleks," he states – he's content to have had very little public attention.

"They used to get behind the sofa but didn't know it was me!" Cy laughs. "The Daleks were a huge success from the beginning, weren't they? They were a big part of my life at the time. When I think of it now, what a way to earn a living!" He smiles broadly. "Oh, it was heaven!" **DWM**



Left: Cy with the Special Weapons Dalek made for *Remembrance of the Daleks*. Photo © Cy Town.

Below left: Cy reunited with Ace actress Sophie Aldred. Photo © Cy Town.

Below right: Cy photographed in November 2022, with his 2016 *Doctor Who* Appreciation Society Award for 'Favourite alien/monster'. Photo © Robbie Dunlop.



Brushed by Greatness

Three new books of *Doctor Who* artwork showcase the timeless appeal of handcrafted illustration. **ANDREW SKILLETER**, **COLIN HOWARD** and **KIT BEVAN**, brother of the late Phil Bevan, talk Daleks and acrylics with **CHRIS BENTLEY**.





Imagine a world in which the most effective sales tool for novels, albums, magazines, home video

releases and theatrical release feature films was hand-painted art – textured compositions in wildly varying styles, surreal eye-popping visions imaginatively crafted with ink and paint on paper and board.

If you're old enough, you don't have to imagine such a world. You'll remember it. This was the pre-digital era of the 20th century, an age before Photoshop, Corel Painter and Procreate changed the commercial art world forever. The 1980s and 1990s were an especially rich time for traditionally created *Doctor Who* artwork: Target Books novelisations, Virgin's *New and Missing Adventures* novels, BBC Video cassettes and deluxe non-fiction hardbacks all boasted painted art covers. Line illustrations, meanwhile, were the lifeblood of such fanzines as *Celestial Toyroom*, *Shada*, *Skaro* and *In-Vision*.

By an unusual confluence of publishing schedules, this autumn sees the publication of a trio of lavish coffee-table books showcasing the *Doctor Who* work of three of the most prolific artists of that period.

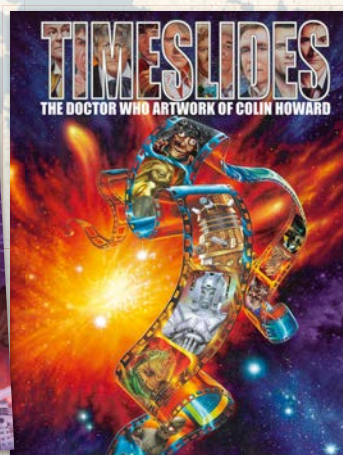
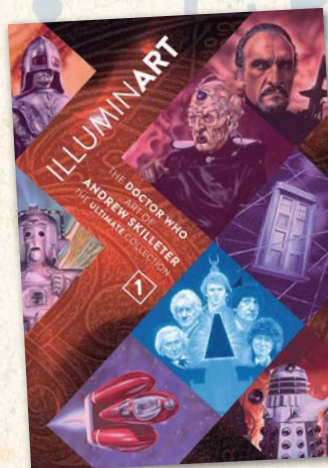
IlluminART is the first of three planned volumes collecting the *Doctor Who* artwork of Andrew Skilleter, whose paintings graced the covers of 47 Target books and 23 BBC Video sleeves.

"When I first visited WH Allen there was absolutely no Doctor Who art in my portfolio."

ANDREW SKILLETER

Timeslides presents all 33 *Doctor Who* paintings created by Colin Howard for BBC Video, together with his Target and Virgin novels cover art, plus pieces for *Doctor Who Magazine* and *Doctor Who Classic Comics*. And *The Art of Phil Bevan* is a treasury of distinctive illustrations by one of the best-loved fanzine artists, whose work also found a wider audience in the pages of *DWM*. The vast majority of this artwork hasn't been seen for at least 30 years. All three books also feature pieces that have never appeared in print before.

Andrew Skilleter's first professional *Doctor Who* commission was the cover and interior art for Target's *The Adventures of K9 and Other Mechanical Creatures* (1979). It was closely followed, also in 1979, by Terry Nation's *Dalek Special* and



then *Doctor Who and the Destiny of the Daleks*. At the time, Andrew hadn't even been seeking *Doctor Who* work, although he was a longtime fan.

"*Doctor Who* was an institution which I'd watched from the beginning," he says. "But when I first visited WH Allen, publishers of the Target books, there was absolutely no *Doctor Who* art in my portfolio! I received some other book-cover commissions, and then the art director, Mike Brett, suggested I should have a go at *Doctor Who*. I was always up for a challenge, so of course I went for it."

"My tools of the trade were small sable brushes and gouache paint on smooth illustration board, working at a scale nearly the same size as the final cover. Later on, when I was starting the *Who Dares* poster prints and painting on a larger scale, I knew I must learn to use the airbrush. The use of the airbrush in illustration had always interested me, in particular Keith Watson's *Dan Dare* art in the *Eagle* comic during the 1960s. I started with a Badger but quickly moved onto the classic DeVilbiss. I plunged in, learning on the job."

Colin Howard had been drawing *Doctor Who* subjects long before his first contributions to the *Cloister Bell* and *Cosmic Masque* fanzines. His first commercially published *Doctor Who* work appeared in Peter Haining's *The Key to Time* (1984), a history of the series extensively illustrated with fan art – including three pieces of Colin's stipple work. Seven more pieces appeared in Haining's *25 Glorious Years* (1988), leading the following year to a professional commission for the cover of Target's *Attack of the Cybermen* novelisation. Artwork for *DWM* followed before Colin painted his first video cover, for *The Two Doctors* in 1993. →



Opposite page: Andrew Skilleter's cover artwork for David Banks' *Cybermen* (Virgin Books, 1988).

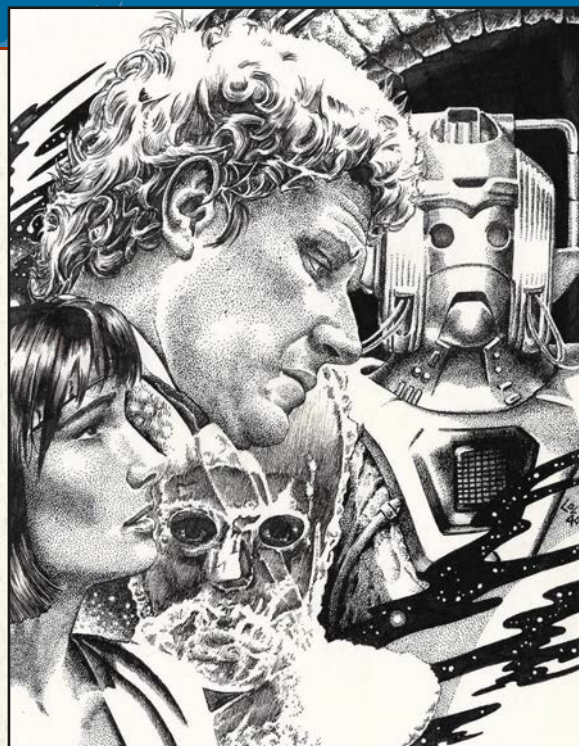
Above: The first volume of *IlluminART* (published by Andrew Skilleter), *Timeslides* (Candy Jar) and *The Art of Phil Bevan* (Telos).

Left inset from above: Andrew Skilleter, Colin Howard and a self-portrait by Phil Bevan.

Below left: Andrew Skilleter's artwork for Terry Nation's *Dalek Special* (Target, 1979).

Below right: Colin Howard's artwork for *Attack of the Cybermen* (Target, 1989).

Brushed by Greatness



"I had a good knowledge of Doctor Who and knew what I'd like to see on a cover." COLIN HOWARD

→ "I spent a few years refining my painting technique after *Attack of the Cybermen*," Colin recalls. "I'd barely painted since school, concentrating on my stipple illustration to try to earn a living, so I kept submitting steadily improving paintings to *DWM* with the intent of getting cover work. In the end I'd compiled a portfolio of *Doctor Who* paintings that I was finally asked to show at the BBC. John Freeman, then *DWM* editor, was a massive

help with that, as was his successor Gary Russell, who continued to commission me and add to my portfolio.

"As a fan since childhood, I had a good knowledge of *Doctor Who* and knew what I'd like to see on a cover. I usually used acrylic paints for the portraits and feature elements – monsters and so on – with painting inks sprayed through the airbrush for the backgrounds. The airbrush work was the usual starting point for each piece, as I sprayed over my original hand-drawn pencil designs."

Like Colin, Phil Bevan also started out in fanzines, including *Shada* and *DW Bulletin*. Phil's art was entirely different though, resolutely focused on high-contrast linework in a characteristic and highly detailed Gothic style. In the early 1990s, he became a prolific contributor to *DWM*, providing the illustrations for all but two of the magazine's *Preludes* – specially written prologues to each of Virgin's *New Adventures* novels, from Mark Gatiss'

Nightshade (1992) to Paul Cornell's *Human Nature* (1995).

Kit Bevan remembers how his older brother became involved with fanzine work. "In the early 1980s, Phil asked me to go with him to the regular *Doctor Who* Appreciation Society gatherings at the One Tun pub in Farringdon. I think he'd already made contact with Gary Russell and was

Above left: Colin Howard's artwork for the 1993 VHS release of *The Two Doctors* (1985).

Above right: An example of Colin Howard's black-and-white stipple illustration technique from 1990, inspired by the 1985 story *Attack of the Cybermen*.

Right: Art by Phil Bevan for Simon Messingham's short story *Work is Hell*, from the *Doctor Who Yearbook 1995* (Marvel, 1994).

Far right: The final issue of the fanzine *An Adventure in Space and Time* (CMS, 1987), with art by Phil Bevan.



Heroes of Art



Andrew, Colin and Phil were all inspired by commercial artists they admired in their youth.

"I was highly influenced by master illustrator Ron Embleton," says Andrew. "He's known for so much, including his classic *Wulf the Briton* strip in *Express Weekly*, as well as *Stingray* and *Captain Scarlet* in *TV Century 21*. What stood out for me

was his modelling of skin tones; his figure drawing was also something I admired. He was incredibly quick, never laboured, yet produced results that suggested the opposite."

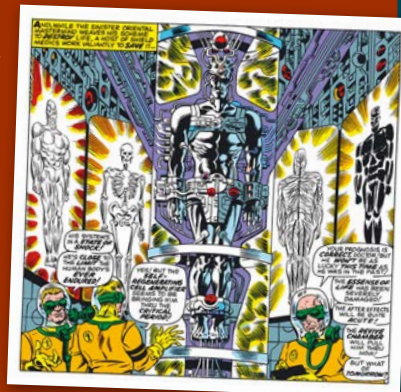
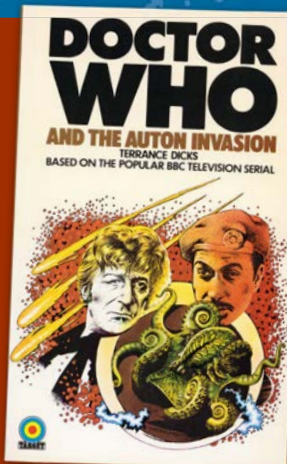
Colin's art hero is Christos Achilléos, the original cover artist on Target's *Doctor Who* books. "Christos seemed to have a wonderful, instinctive ability to know what makes

a kinship with, in my love of his art."

Kit recalls that his brother Phil was particularly inspired by American comic-book artists. "His bedroom was an Aladdin's cave of Marvel comics, Pink Floyd albums and Gerry Anderson Dinky Toys.

a good punchy cover," he says. "I feel he was still able to access the child within him that loved action-adventure movies, and he tapped that instinct to entertain fertile young minds. He was a wonderfully creative artist who I felt

He loved comics, especially superheroes like Nick Fury and Doctor Strange, and he particularly admired the work of Jack Kirby, Barry Windsor-Smith and Jim Steranko." Steranko's innovative *Nick Fury, Agent of SHIELD* strip in *Strange Tales* is a classic of 1960s pop culture, and the influence of his stylised high-contrast line art is clear in Phil's artwork.



contributing to the *Shada* fanzine, but Phil made many friends there who became important to him, and he was quickly commissioned to draw pieces for other fanzines.

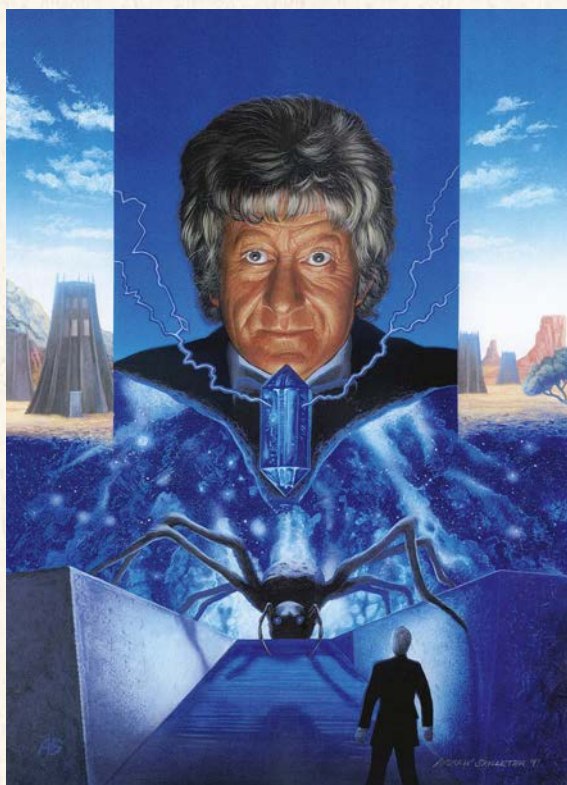
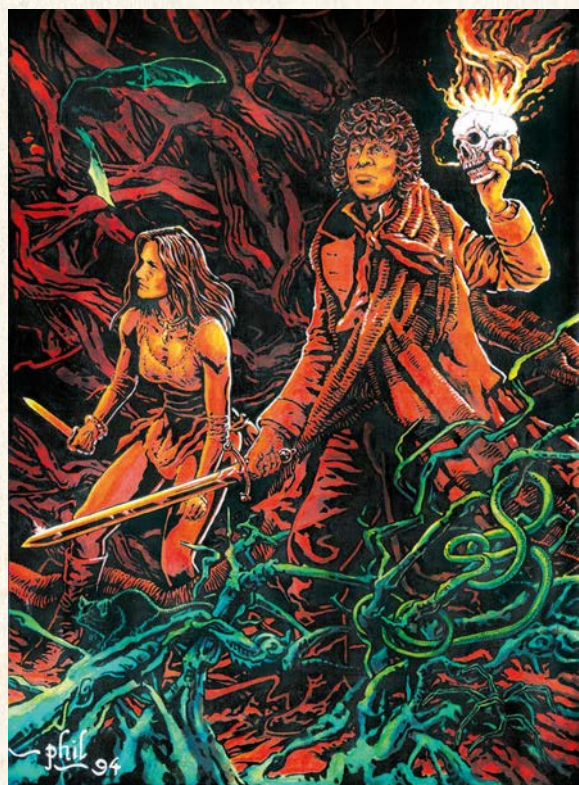
"He became extremely friendly with writer Jeremy Bentham and his lovely wife Paula, and began to draw for Jeremy's *An Adventure in Space and Time* partwork, soon becoming its art editor. Phil would sometimes use the actual likenesses of friends in his artwork. There are many instances of Jeremy and Paula's faces in his work, some of which are in the book.

"As a youngster, his earliest work was pencil drawings on paper, inked with biro and then filled in with coloured pencils. As he got older, he evolved to drawing on art board and using Rotring Rapidograph pens, which are steel-nibbed ink cartridge pens used for technical drawing. Most of Phil's pieces were black-and-white line art, but

he moved on to using Caran d'Ache pencils or Winsor & Newton inks for colour."

A common problem for artists in those days was the availability of reference photos – or rather the lack of them. "As a fan, I'd collect every magazine and book I could afford that had *Doctor Who* photo features," recalls Colin. "I'd have to go through piles of them time after time to find a particular image I remembered, so I compiled a hand-typed reference bible in order to easily locate the image I required when a job came up.

"The video cover for [the 1975 story] *The Android Invasion* was a massive challenge. I'd been sent a handful of black-and-white glossy photos, but there were no colour shots available. I had to reference the colour of the Doctor's costume and scarf from photos in *DWM* from →



Above left: One of the Ron Embleton paintings that featured in the closing credits for the Supermarionation series *Captain Scarlet* and *The Mysterons* (1967–68).

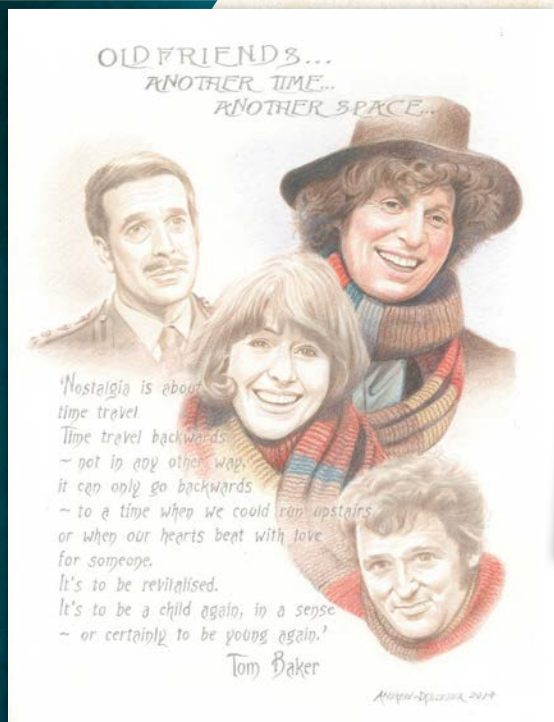
Above centre: The novelisation *Doctor Who and the Auton Invasion* featured cover art by Chris Achilléos (Target, 1974).

Above right: An example of Jim Steranko's *Nick Fury* art for Marvel Comics.

Far left: This 1994 picture of the Fourth Doctor and Leela was printed for the first time in *The Art of Phil Bevan*.

Left: Andrew Skilliter's artwork for the 1991 VHS release of *Planet of the Spiders* (1974).

Brushed by Greatness



Above left: This 2014 piece by Andrew Skilleter was inspired by words from Tom Baker.

Above right: Colin Howard's art based on *Remembrance of the Daleks* (1988) was used on the cover of *Doctor Who Magazine* issue 167 (1990).

Below: Phil Bevan illustrated the back cover of issue 52 of *In-Vision*, published in 1994.



→ [the 1976 story] *The Seeds of Doom!* There was a photo of Styggron that was a great close-up I wanted to use,

but he was facing the wrong way for my composition idea. As this was all happening in a pre-computer era, I ended up placing a mirror against the photo and drawing the reflection - which wasn't easy at all!"

Andrew had similar difficulties to begin with but later took his own photographs. "Reference for the Target covers was a problem, particularly early on," he says. "But looking back, I just about got by. Reference was, and still is, incredibly important to me, so I was quite tenacious at ferreting out material..." For the cover of 1984's *Enlightenment* novelisation, depicting sailing ships in space, Andrew obtained photos from the model ships' original maker.

"On a number of occasions," continues Andrew, "I was able to attend episode recordings, either in the studio or on location. I was on the set for *Warriors of the Deep* [1984], for example, and took my own photos, and then again on the location shoot in Dorset for *The Greatest Show in the Galaxy* [1988-89]. Sylvester McCoy was very obliging for photos, and I used one of those portraits on a proposed cover for the 1990 *Doctor Who* calendar."

Phil made a point of creating his own reference material, so as to avoid having to use well-known publicity shots, as Kit explains. "Rather than draw a composition of floating heads to illustrate a particular story, Phil preferred to compose a whole scene and fill in the faces using his own reference photos that he took directly from his TV screen. He'd pause these poor-quality bootleg tapes and take numerous pictures with his single-lens reflex camera. That was especially useful for drawing the Doctors."

"When it came to figure drawing, Phil's natural charisma meant he always had plenty of volunteers willing to pose for photos."

resulting drawing are both in the book."

Tragically, Phil Bevan never got to see *Doctor Who*'s return to television in 2005. He died in April 1998, aged 44.

"In the year leading up to his death, Phil became more introverted," recalls Kit. "He locked himself away at times

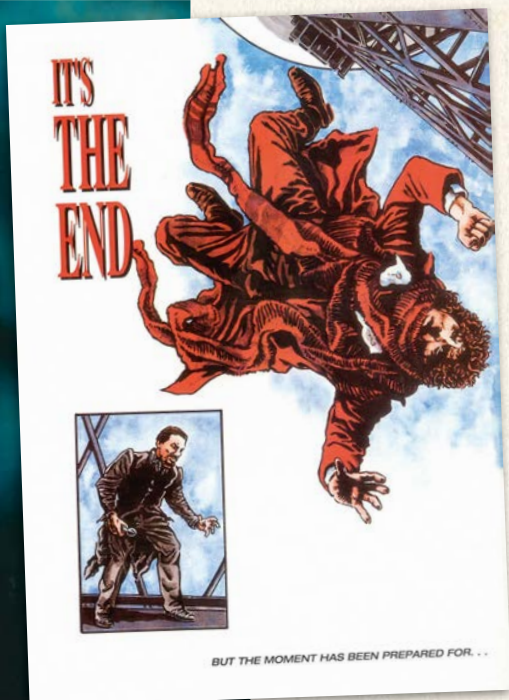
"I often posed for Phil, usually dressed as one of the Doctors." KIT BEVAN

and was more difficult to reach. He had demons, I think - depression and ill health. The loss of a sibling can be particularly difficult and I still find his absence profoundly upsetting. It's very touching that he's still remembered through his unique artwork."

The heyday of hand-crafted commercial art may now be a thing of the past, but Andrew and Colin have both retained connections to *Doctor Who*, as demonstrated by the more recent work that appears in *IlluminART* and *Timeslides*. Both artists have undertaken private commissions for pieces featuring the 21st-century Doctors and companions, and Colin has been involved with creating digital assets for the animated versions of *Shada* (2017), *The Macra Terror* (2019) and *The Evil of the Daleks* (2021). With such comprehensive bodies of work behind them, are there any *Doctor Who* subjects they'd have liked to illustrate?

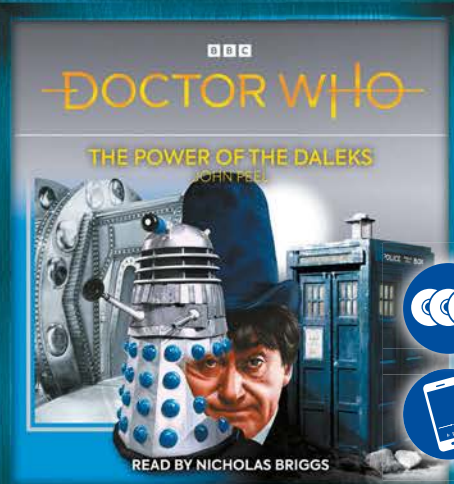
"I do regret not having painted many companions back in the 1980s and 90s," says Andrew. "That was because of the restrictions on the Target covers, where even the Doctors became a no-go area during a good part of the era in which I was working on them. There were anomalies such as *The Keeper of Traken*, where I was able to feature Nyssa in all her glory; it was great to be able to introduce a female element into *Who*. Imagine what I could have done with some of the others."

"By the time I came to do the VHS covers, most of what I'd consider the classics of my childhood - the Jon Pertwee and early Tom Baker serials - had already been released," says Colin. "So I'd have loved to have painted *Doctor Who and the Silurians* [1970], *The Ark in Space* [1975] and *The Robots of Death* [1977], to name a few. Of the modern era stories, I'd like to have painted *The Satan Pit* [2006], *The Waters of Mars* [2009], *The Rings of Akhaten* [2013] and, of course, *Blink* [2007], or anything with the Weeping Angels - they're the best modern *Who* creation by a long way!" **DWM**



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THE WATCHERS

PART TWO

The Fantasy Factory

DAVID RICHARDSON meets some of the fans who were lucky enough to see episodes of *Doctor Who* being made at BBC Television Centre during the 1970s and early 80s.

T

he Television Centre at White City – a doughnut-shaped edifice of concrete and glass – is now packed with apartments, restaurants, clubs and three studios. But it wasn't always this way. When it opened on 29 June 1960, the building was the home of BBC Television and the central hub

of much of the UK's TV output. Over the course of the first 26 years of *Doctor Who*'s history, no less than 112 stories were recorded (wholly or in part) within its (then) eight studios, starting with *The Aztecs* in 1964 and ending with *Ghost Light* in 1989.

For those who worked there or visited, the Centre was special. It was the Fantasy Factory.

"You don't know what you've got till it's gone," laments Colin Baker, paraphrasing Joni Mitchell, "and they really have paved over paradise in this case. The studios were all 'state of the art' when I was first there in the late 1960s, and the place had a wonderful atmosphere – a magical place full of creative people."

While cameras rarely showed what went on behind the studio doors during a *Doctor Who* recording, members of the public were regularly allowed onto the set. For fans, the experience truly was the trip of a lifetime. "We didn't have a policy about studio visitors," mid-1970s producer Philip Hinchcliffe says today. "There were two types of people that came into the studio. There was interest within the BBC – so your fellows or peers would pop in and see the huge sets, like the cryogenic chamber for *The Ark in Space* [1975]."

The second category comprised members of the viewing audience. Among them was Bob Richardson, a longtime follower, then training to be an art teacher, who asked production

"PHILIP HINCHCLIFFE TOOK US DOWN THE STAIRS FROM THE CONTROL ROOM TO THE STUDIO FLOOR."

BOB RICHARDSON



secretary Ann Burnett if he might visit the studio as part of his thesis.

"I was astounded when she said yes," recalls Bob, who in November 1974 found himself travelling overnight from Durham, with his brother, to attend the recording of *The Ark in Space* in TC1, TV Centre's largest studio. "I was terrified!" he admits. "Philip Hinchcliffe took us down the stairs from the control room to the studio floor, and I could see most of the set, which was the interior of Nerva Beacon. The set was just astonishing. The floor had lots of little grey dots painted on it – funny little details like that stick in your mind. A lot of the cladding and control panels seemed to be vacuum-formed plastic, like those little compartments in a box of chocolates."

"There was a photographic session going on – they were taking the shots where Tom Baker is sitting on top of the Wirrn. Philip took us over to meet the new leading man, as at that point none of his programmes had gone out. →

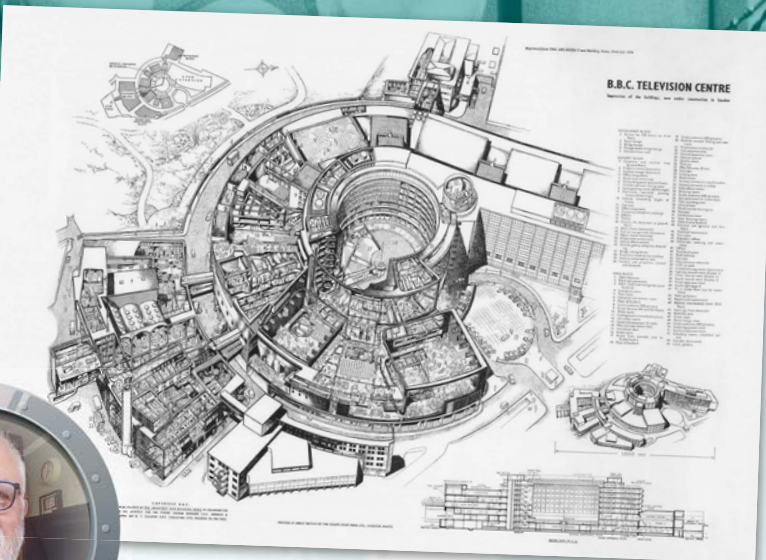
Opposite page: Tom Baker as the Doctor, relaxing on a Wirrn prop during production of *The Ark in Space* (1975).

Above right: A cutaway plan of BBC Television Centre from 1960.

Left inset above: Bob Richardson was allowed onto the set of *The Ark in Space* in November 1974.

Left inset: Inside *The Ark in Space*, the Doctor and Harry (Ian Marter) discover humans in suspended animation.

Below: A CG reconstruction by Andrew Orton, showing the studio layout for *The Ark in Space*.





Above left: Rehearsing the *Ark in Space* scene where Noah (Kenton Moore) threatens Sarah Jane Smith (Elisabeth Sladen) and the Doctor.

Above right: The first page of the camera script for Part One of *The Ark in Space*.

Right inset: Letters from Ann Burnett, secretary to producer Philip Hinchcliffe, inviting Bob Richardson to Television Centre in 1974. Images courtesy of Bob Richardson.

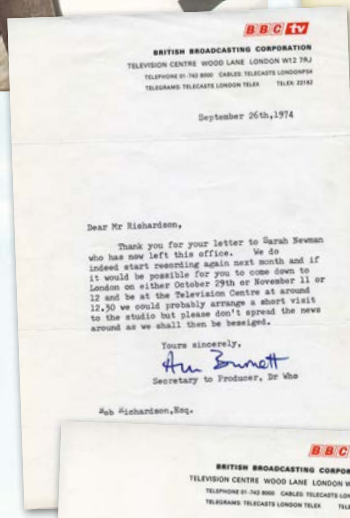
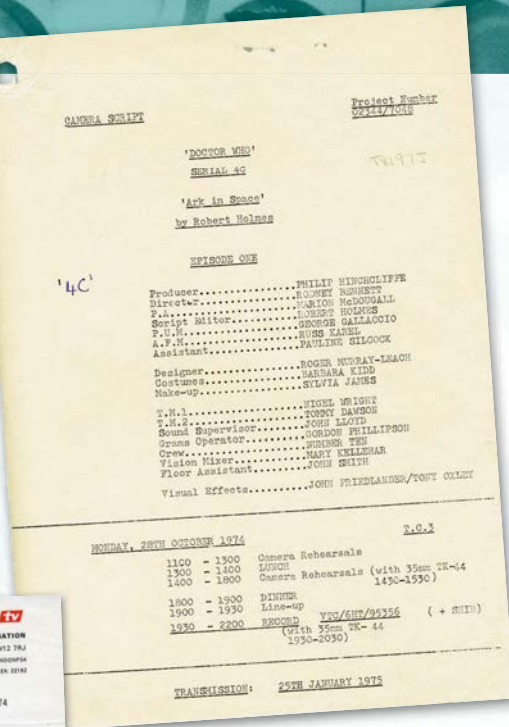
Below left: John Friedlander with the Davros mask he sculpted for *Genesis of the Daleks* (1975).

Below right: The first page of the camera script for Part One of *The Masque of Mandragora* (1976).

→ Tom shook hands with us and we chatted, though not for very long as the photographer wanted to get some more shots. I remember saying to Tom, 'Good luck!'

Bob and his brother stayed around for the rest of the day, through the morning and afternoon rehearsals and the evening recording, watching from the gallery alongside Hinchcliffe and director Rodney Bennett. "There's a scene in one of the episodes where Tom is running around the transom. The backdrop was a black drape which had tiny light bulbs all over it to represent stars. On the first take he got halfway around and there was a step ladder in shot in the windows! So someone had to take it away and they went again. We thought that was hugely funny."

Having expressed an interest in talking to the graphic design and visual effects departments, Bob would return to TV Centre a few weeks later. Obliging, Ann Burnett had arranged for him to visit title sequence designer Bernard Lodge in his office. "Bernard took me to a viewing room and loaded up the new Tom Baker slit-scan title sequence," Bob remembers. "It was astonishing. I remember saying, 'Can I see them again!' I felt an overwhelming sense of privilege. He then took me over to the Visual Effects Department in the scenery block. It was a big open-plan space, and John Friedlander was there



"I FELT AN OVERWHELMING SENSE OF PRIVILEGE."

BOB RICHARDSON

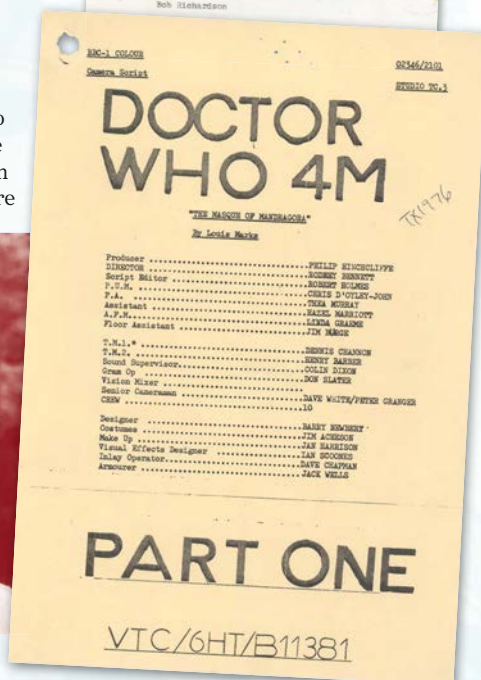
working on a rubber mask for a very wrinkled old man, which had come out of the mould just before I entered. This was Davros – but of course I didn't know then who Davros was!"

In May 1976 the *Doctor Who* Appreciation Society was formed by Jan Vincent-Rudzki and Stephen Payne, and the pair were invited to the recording of *The Masque of Mandragora*. "We were there for the TARDIS scenes," explains Jan. "They were testing giant TARDIS walls, none of which

were used in the final episode. They had a CSO screen, so they experimented with roundel walls that were ten or 15 feet high. The idea was that dimensions varied inside the TARDIS."

For the story's second block, Keith Miller of the *Doctor Who* Fan Club visited the studio. "During a tea break, my pal Gordon and I decided it would be a hoot if we repositioned two polystyrene balls at the bottom of a stone pillar," he laughs. "As we busied ourselves, a voice boomed over the Tannoy, 'Put them back...' We couldn't understand how they had seen us as the set was empty, but then we remembered the three cameras pointing at us..."

By 1977 Jan Vincent-Rudzki had ongoing access to the *Doctor Who* set – initially as a visitor and subsequently as a BBC employee.



MEET THE DALEKS

Philip Hinchcliffe was the producer who brought Gothic horror to *Doctor Who*, and it seems he wasn't averse to arranging for studio visitors to enjoy some interactive scares too. He recalls taking a group of children on a tour of the set of *Genesis of the Daleks*, which began recording on 27 January 1975.

"I had a chat with John Scott Martin, who was our principal Dalek operator, and told him this was going to



happen in the lunchtime break. He said, 'I'll pop inside the Dalek and if you bring the kids in I'll animate it.' The kids were astonished – then we took the top off the Dalek, and he came out and it was all OK."

Keith Miller, who visited the recording of the second episode on 28 January, was subject to a similar prank. "Philip told me Tom Baker wanted to introduce me to someone, and led me through the sets to an alien with an eye in the middle of his forehead, sitting



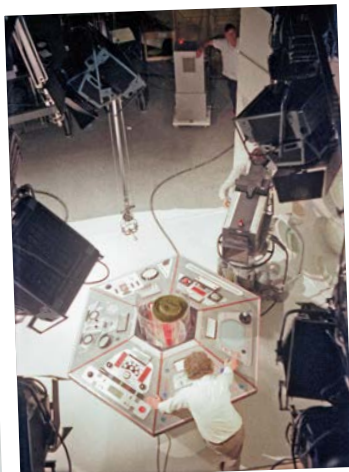
in the lower half of a Dalek shell. 'This is Davros,' he said. 'Come and have a closer look...' Although the figure was still it was obvious there

was a man in there – his lower lip hadn't been made up. Michael Wisher said 'Hello!' I feigned surprise, much to their delight."

For the next 12 years he would observe production from the sidelines, commencing with the recording of *The Invasion of Time* (1978). "It all looked lovely," he says. "I saw the Gallifrey scenes – the Panopticon was very impressive. We saw some of the TARDIS interior scenes and I have a note in my diary saying, 'We were puzzled by the brick walls leading out of the TARDIS control room.'" (This was to match the other TARDIS interiors, which – due to an industrial dispute – producer Graham Williams had elected to shoot on location at a disused hospital.) "Then we went in the next day and saw the Sontarans and the scenes where the D-Mat gun was used. I recall Tom Baker's contemptuous exclamation at seeing the Vardans in their true form, along the lines of: 'Who are they meant to be, the Jelly Tot men?'"

Kevin Jon Davies, who would later direct the 1993 documentary *Thirty Years in the TARDIS*, became interested in the making of *Doctor Who* after watching an edition of *Television Club* in December 1971. That programme went behind the scenes of *The Sea Devils* (1972), marking the first time that TV cameras had documented the series'

production. Eventually, in 1978, he was offered the opportunity to trail Mat Irvine and his visual effects crew for three days on an entire recording block of *The Stones of Blood*.



"The block centred on the prison spaceship, where Miss Fay was in her silver garb, and also Emilia Rumford's cottage," Kevin recalls. "There was a scene in the cottage with the stone rolling past the window, all lit up. That was just Mat on his knees, pushing a trolley with a wonky stone on it. I remember people sitting on the sofas between takes and putting their feet up on K9."

"I had a tape recorder with me – I hid it in a brown crinkly bag so there's a lot of rustling going on. So I do have some audio recordings, but they're a bit off mic. On the last day I had my dad's camera and took lots of pictures showing behind the scenes. I went up the ladder to the lighting gallery and took a great shot looking down on Tom leaning over the console. I also got a picture of Tom and Mary Tamm together. They were finished for that story and were heading off to the BBC club, but I asked them to pose for a picture and they were very obliging." →



Above left: Producer Philip Hinchcliffe.

Above right: A scene from *Genesis of the Daleks* is rehearsed.

Left inset: Tom Baker, Mary Tamm (as Romana) and K9 on the TARDIS set during camera rehearsals for *The Stones of Blood* (1978). Photos © Kevin Jon Davies.

Below left: Kevin Jon Davies and Mat Irvine with an Ogri prop from *The Stones of Blood*. Photo © Kevin Jon Davies.

Below right: Mary Tamm and Tom Baker pose for a photo at the end of the day's recording. Photo © Kevin Jon Davies.





Above left: A stagehand gives K9 a slice of birthday cake on the set of *The Stones of Blood*, *Doctor Who*'s 100th story. Photo © Kevin Jon Davies.

Above right: Lalla Ward (as Romana) and Tom Baker examine the Wolf Weeds on the jungle set of *The Creature from the Pit* (1979).

Below: Photographs taken during rehearsals for *Destiny of the Daleks* include a shot of David Gooderson without his Davros mask. Photos © Kevin Jon Davies.



"I WENT TO THE TEA BAR AND BEHIND ME IN THE QUEUE WAS PATRICK TROUGHTON."

JAN VINCENT-RUDZKI

→ Jan adds: "There was a birthday scene in the TARDIS, which was meant to be a reference to the programme's 15th anniversary. Graham Williams subsequently decided it was too self-congratulatory and cut it, but they had a big cake in the studio and I had a slice, which I was rather chuffed about."

Author and publisher David J Howe made his first of many visits to Television Centre in November 1978, watching the production of *The Armageddon Factor* (1979). "Douglas Adams [the incoming script editor] had agreed to give myself and Owen Tudor an interview for my fanzine, *Oracle*," explains David. "He'd invited us along and we ended up in the observation room while they were recording scenes where Merak was wandering down corridors, looking for Astra. The observation gallery consisted of just a television on a wall, which showed what the camera was seeing. There were no seats, no comfort whatsoever. So we were sitting on the floor, looking out, and, as the gallery was up in one corner of the studio, it was pot luck whether you were looking down on the back of sets or whether you had a clear view of the actors."

Season 17 entered production in March 1979, recording out of sequence so that the third story, *The Creature from the Pit*, went before the cameras first. Production began

with filmed inserts at Ealing Studios, where David Howe was attending – this time as the guest of one of the technical crew. "They were filming the jungle scenes, the top part of the pit, and Mat Irvine was wrestling with wolf weeds!" he says. "The set was so good, you really could believe you were in a jungle on an alien planet. All the plants and

trees were standing in pots, and of course you never saw the pots on screen as the camera never went low enough."

When the story subsequently shifted to video recording at TV Centre, Bob Richardson recalls a troublesome special-effects fail. "The motor in the TARDIS console's central column didn't work, so they removed a panel and there was a visual effects guy lying on the floor on his back, pushing the column up and down. Tom had to step over him without being obvious, and they had to reframe shots because they didn't want a pair of legs sticking out from underneath."

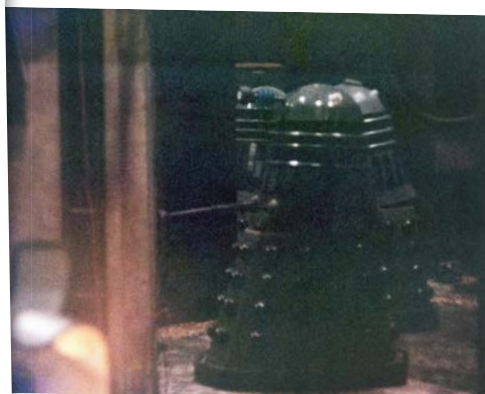
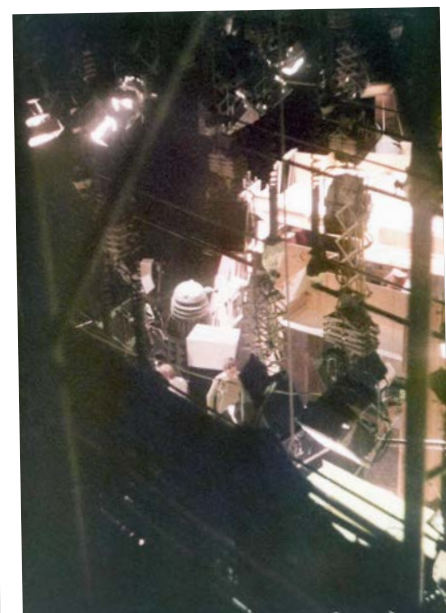
"I walked onto the set during the lunch hour and there was the director Christopher Barry showing [former *Doctor Who* director] Douglas Camfield around," adds Jan. "They were just chatting about old times."

In the last half of 2022, Bob has been the force behind *A Kingdom of Cardboard: The Golden Age of BBC Graphics*, a London-based exhibition that displays props, logos and ephemera he salvaged from the BBC dustbins during his time working there. A damaged police-box panel and original printing plates for the Gallifreyan insignia are treasured items he rescued from ending up in landfill.

"At the end of each recording session I went down to the studio floor and hoovered up everything that was to be thrown away," he admits. "I went away with camera scripts and other bits and pieces. In *City of Death* [1979], when Professor Kerensky's plans were burned on the set, they shot the scene and extinguished the fire, and these burned plans and sheets of acetate with computer circuits printed on them were just left on the floor to be binned. I took those home."

Jan's abiding memory of that story is finding a past Doctor outside the studio. "I went to the tea bar and behind me in the queue was Patrick Troughton. I said hello and he smiled back."

Kevin Jon Davies returned to White City in July 1979, watching *Destiny of the Daleks* from the studio's public viewing gallery. However, his curiosity drew the ire of Graham Williams, almost resulting in a lasting ban on studio visitors.



NOTES FROM AN EXHIBITION

Just a few years after his visit to *The Ark in Space*, Bob Richardson was working for the BBC and landed what many fans would see as a dream job – exhibitions assistant for BBC Enterprises. A large part of Bob's role was devoted to helping maintain and manage the *Doctor Who* exhibitions at Blackpool and Longleat House.

"I joined BBC Exhibitions on a six-month attachment on 15 October 1979," Bob recalls. "My first visit to the studio as 'Assistant, BBC Exhibitions' was on Monday 5 November. It was for the notorious Serial 5M in TC3 – *Shada*! I remember sitting in Professor Chronotis' study during the lunch break and we got some reference shots for



potential exhibition use. We were also shown the monsters from *Shada*, which had blue CSO panels incorporated.

"We'd regularly go over to Television Centre with a pile of scripts, which were highlighted to indicate if there was a spaceship or prop or monster. We took tags that said 'Please keep for BBC Enterprises' – and

as soon as the items were finished with, we grabbed them for the exhibitions.

"The Visual Effects Department often didn't like to give you stuff because they preferred to recycle things in later episodes. But even if there was a spaceship that had been blown up, we'd take that and we could light it in the exhibition and it would look great."



No, I'm afraid there are never auctions or sales we really keep these things in case of a future story. Sorry.

"In the supper break we went up to the studio door," he recalls. "The visual effects team came back early and we asked if we could look around the studio. They said yes, so long as we didn't touch anything. It was at this point I did something naughty. I looked into Davros' chair and saw a switch. I reached in and flipped it, and the array on his control board lit up. Then I saw another switch and threw that, and it didn't seem to do anything. We then left to watch the evening's recording."

Kevin and his friends departed for the night when a recording delay, caused by an explosion effect that went wrong, held up proceedings. He would later be blamed for that delay. "I was told I'd flipped the switch which turned a fan from blow to suck. What was meant to push all the smoke away from Davros, so he cleared the explosion quickly, was doing the opposite and drawing the smoke in."

While experiences in the studio differ from person to person, many agree on one thing: that their impressions while watching

a recording rarely reflected how the production turned out on TV. Jan cites as an example *The Horns of Nimon* (1979-80), which held huge promise from the viewpoint of the public gallery. "When I saw that being made, I thought it looked absolutely brilliant," he says. "The sets were fantastic, the costumes were brilliant. What I didn't realise was the monitor wasn't working properly – it was on dark – so all the sets looked really moody. And they weren't in the broadcast show. I also saw very few scenes with Tom Baker, so the sillier moments were a bit of a shock when I saw the final thing."

Conversely, the next season's opener – a bold rebranding by incoming producer John Nathan-Turner – was "boring

as hell" to watch. "The director [Lovett Bickford] overran the whole time," says Jan with a sigh. "He was shooting *The Leisure Hive* [1980] like a film, with one camera from multiple angles, and it went on and on and on... You'd look down into the studio and see the other cameramen looking very bored because they weren't being used. But when you saw the final product it looked amazing, though it nearly broke the bank."

He has similarly bad memories of *Warriors' Gate* (1981). "I just wrote in my diary: 'Diabolical. They're very behind and no one seems to know what to do.' It definitely came across there was something going wrong during that story."

Season 18 ended in secrecy, as *Logopolis* (1981) went into lockdown. In a rare move, the public viewing gallery was closed for the final scenes of Part Four – not that Jan was deterred from viewing the regeneration of the Fourth Doctor into the Fifth. "With the gallery closed, the next best place to watch was from the VT area. But JNT's secretary was patrolling VT to make sure there were no fans around!

However, it was still possible to watch it in other parts of the building, because there were feeds going all over the place."

Looking back at his time at TV Centre, Jan recognises that he was in an extraordinary position. "Am I boggled by how much I saw?" he says. "Yes. From *The Ribos Operation* [1978] onwards I would wander around the empty studios when everyone was at lunch. When I started putting a list together of what I'd seen, I realised it was a lot. As time went on, I did get a bit blasé about being able to watch it." **DWM**

To be continued...

Staff Instruction

From: Controller, Staff Administration To: Distribution B
Copy to: All Notice Boards

Staff Instruction 339
6th March 1974

TAKING OF STILL PHOTOGRAPHS

This Staff Instruction sets out the BBC's policy and procedure regarding the taking of still photographs of its activities or on its premises. In particular it

- makes clear that wherever possible staff photographers will be employed and failing this professional freelance photographers (paragraphs 1 and 5);
- sets out the action which will be taken when members of staff are exceptionally commissioned to take official photographs of BBC activities or on BBC premises (paragraphs 6 and 7), and
- sets out the action required of staff if they are invited or given permission to take photographs of BBC activities or on BBC premises (paragraphs 8 and 9).

General

1. The BBC employs its own staff photographers and, where this is not possible, other professional photographers to take whatever still photographs it requires for production and other purposes and other members of staff can only be commissioned to take official photographs of this sort in quite exceptional circumstances. These exceptions do arise, however, when for clearly unavoidable reasons it is impracticable for a professional photographer to accompany or join a production team.
2. There are in addition to staff designated as photographers certain other staff, e.g. in Design Group, Staff Training Department, the S.R.C. and in Engineering Division who may wish to take photographs as part of their normal duties for legitimate note-taking purposes.
3. Members of staff are not permitted to take photographs in BBC studios, or on BBC premises, or of BBC activities, except in exceptional circumstances. Permission for private photography in studios will not normally be granted.
4. The following details of policy and procedure should therefore be carefully noted and particularly the point that if exceptionally permission is given to a member of staff to take photographs on BBC premises or of BBC activities the member of staff who takes them must give the BBC first refusal of all of these photographs (see paragraph 9).

Top left: The set for Professor Chronotis' study from *Shada*, an abandoned production that should have closed Season 17 in 1979.

Above left inset: The logo for the *Doctor Who* Exhibition.

Above right: The BBC's disappointing response to a request to use the giant maggot props from *The Green Death* (1973) in a 1974 exhibition. Photos © Bob Richardson.

Left: In March 1974 the BBC's Controller of Staff Administration issued these strict instructions about the taking of photographs on set. Image courtesy of Bob Richardson.



CHRISTMAS IN ANOTHER DIMENSION

Apart from the 1965 episode *The Feast of Steven*, the original run of *Doctor Who* didn't do festive stories. But what if it had? **EDDIE ROBSON** imagines an alternative history of *Doctor Who* Christmas Specials from the 1960s, 70s and 80s...

Terror in the Stars (1968)

Christmas Night With the Stars was a highly popular staple of the BBC Christmas Day schedule between 1958 and 1972, comprising variety acts, musical guests and special mini-episodes of BBC shows. For the 1968 edition – alongside performances from Louis Armstrong and Petula Clark, and festive interludes for *Dad's Army* and *Not in Front of the Children* – ten minutes of the two-hour running time was given over to a *Doctor Who* adventure. This mini-episode (which had no on-screen title, but *Terror in the Stars* is the one on the camera script) was written by story editor Derrick Sherwin and recorded at the end of the studio session for Episode One of *The Invasion*, which proved just about feasible due to much of that episode having been pre-filmed on location.

“Do you think we should wrap it up and put a bow on it?” the Doctor quips.

The TARDIS arrives in the year 2048 on a supply shuttle destined for space station *Polestar*. (The control room was, in fact, a hastily redressed version of Tobias Vaughn's office from *The Invasion*.) The shuttle's pilot, Jenny Ballard (Annette Andre), believes the Doctor, Jamie and Zoe are trying to hijack her cargo – which includes all the Christmas gifts for the *Polestar* crew. She intends to hold the newcomers under arrest until the shuttle arrives. But then Jamie comments on how cold the shuttle is getting...

Jenny has a stowaway – an Ice Warrior called Stromm who was stranded on Earth. He *actually* wants to hijack

the shuttle, demanding to be taken to Mars. The Doctor convinces Stromm the journey will be quicker in the TARDIS, but once Stromm enters the ship, the Doctor removes the Time Vector Generator, dashes out and locks the door. Stromm can't operate the TARDIS and is trapped inside – and will be delivered as a prisoner to the commander of the *Polestar*.

“D’you think we should wrap it up and put a bow on it?” the Doctor quips.

The Voices of Doom (1971)

In a mark of just how much *Doctor Who*'s flagging ratings had turned around in the last two years, the show's ninth season would start with a double-length episode on Saturday 25 December 1971, as the lead-in to that year's *Christmas Night With the Stars*. As with the previous two seasons, the writer for this premiere was Robert Holmes. Producer Barry Letts and script editor Terrance Dicks were keen for Holmes to bring back the Autons for a rematch, feeling the monsters were ideal for a story about a must-have Christmas gift – but Holmes was reluctant to retread old ground and came up with a new concept.

The Voices of Doom opens in a near-deserted UNIT HQ, as most of the staff have gone home for Christmas. Sergeant Benton has drawn the short straw and remains on duty, and the afternoon of Christmas Eve finds him and the Doctor playing Risk and eating mince pies in the lab. But then a Christmas card arrives from the Master with a cryptic warning inside. Jo Grant and Captain Yates have joined Brigadier Lethbridge-Stewart at his house for drinks before going to spend Christmas with their families. Yates →

ICY CLIFF

1968's *Christmas Night With the Stars* wasn't telerecorded, and therefore *Terror in the Stars* only exists as a poor-quality

audio recording. However, it's the final *Doctor Who* episode to have telesnaps, the discovery of which dispelled a number of persistent myths stemming from publicity pictures. The well-known photo of Wendy Padbury wearing angel wings, being hoisted on the shoulders of Patrick Troughton and Frazer Hines as if about to be placed atop a Christmas tree inside the TARDIS, was staged for publicity and did not feature in the episode.

Similarly, for decades it was popularly believed the Ice Warrior was played by Cliff Richard, who also performed in that edition of *Christmas Night With the Stars*. But a photo of him wearing the fibreglass costume and holding the head was taken during recording for the rest of the programme, while the *Doctor Who* segment had been recorded weeks earlier. In fact, the Ice Warrior was played by Gerry Marsden of beat group Gerry and the Pacemakers.



Opposite page: How *Doctor Who* might have looked in 1968... an Ice Warrior in *Terror in the Stars*.

Top: Sara (Jean Marsh), Steven (Peter Purves) and the Doctor (William Hartnell) in a *real Doctor Who* episode – *The Feast of Steven*, broadcast on Christmas Day 1965, was the seventh part of *The Daleks' Master Plan* (1965-66).

Above: The title card for BBC1's *Christmas Night in the Stars*. In the real world, *Doctor Who* never featured as part of the show.

Far left: Might Wendy Padbury (as Zoe) have donned angel wings for Christmas Day?

Left: Singer Cliff Richard.



CHRISTMAS IN ANOTHER DIMENSION



Above left: A *Radio Times* from the parallel universe of Christmas 1971.

Above right: Katy Manning as Jo Grant.

Below left: Roger Delgado (the Master) between takes of the real story *The Daemons* (1971).

Below right: How Paula Wilcox might have looked as companion Tilly in the imagined story *The Silent Shadow*.



→ answers the door to a group of carollers singing a strange and unfamiliar song – and doesn't come back...

Yates' disappearance is just one of several in the area. The Brigadier and Jo return to HQ, where the Doctor realises they're dealing with mass hypnosis. The carollers' song entrances people: the victims then join the carollers, so their numbers grow exponentially. "At current rates," the Doctor says, "the whole of London will be in the grip of this come Christmas morning." The imprisoned Master phones UNIT and confirms he placed a post-hypnotic suggestion in the minds of a few people before his arrest in *The Daemons* (1971). He will reveal how to reverse the effects in exchange for his freedom. Naturally the Doctor refuses.

Jo remarks that, the last time she went carolling, she lost her voice after the first hour. Inspired, the Doctor creates a spore-based spray that attaches to the throat and temporarily mimics laryngitis. When directed at the carollers, it prevents them singing and breaks the hypnotic effect. After working through the night to track down and release the carollers from their trance, Jo crashes out at the lab, sleeping through most of Christmas Day. She wakes to find the Doctor has prepared Christmas dinner.



The BBC received a number of complaints that the carollers' eerie song, *Out of the Cold Comes Light* (created at the BBC Radiophonic Workshop by Brian Hodgson and Dick Mills), was too disturbing for children. One correspondent to the *Radio Times* claimed it made her dog go wild. It was released in December 1972 as the B-side of the 'Delaware' version of the *Doctor Who* theme, and has since become known as a key record in the 'hauntology' movement.

The Silent Shadow (1976)

With Christmas Day in 1976 falling on a Saturday, *Doctor Who* producer Philip Hinchcliffe decided to arrange a four-parter running across December and ending on the 25th, to be set over the festive period. Robert Holmes (now script editor) approached Terrance Dicks. The Germanic roots of many Christmas traditions, coupled with Dicks' own interest in Weimar Germany, led to the idea of setting the story in the world of Expressionist cinema. Hinchcliffe commented that, with Expressionism being noted for its extreme use of light and shade, the monster could be a creature of shadow. Dicks'

working title, *Silent Night*, eventually became *The Silent Shadow* – "as opposed to all those noisy shadows", he wryly acknowledged in a later *Doctor Who Magazine* interview.

After a week's break at the end of *The Deadly Assassin*, filled with a repeat of *Pyramids of Mars* (1975), Part One

Tilly was played by Paula Wilcox, who wore the obligatory Louise Brooks wig.





of *The Silent Shadow* aired on 4 December. Set in Berlin two days before Christmas 1929, it opens with a sequence from a silent film called *Schatten des Geistes* (*Shadows of the Mind*). A disturbed woman called Lotte walks home at night but believes she's being followed by shadowy, menacing figures – all set to Dudley Simpson's pastiche piano score. It's then revealed this is being watched by the film's producer, Otto Rohner (Eric Pohlmann), and young firebrand director Hans Hubschmid (Denis Lawson). Due to a lighting issue they decide the scene has to be re-shot – but their leading lady lies dead on the set, her blood turned to ice...

Leela wouldn't be introduced until the new year, so the role of the Doctor's companion was filled by Tilly Mansfield, the English actress who takes over the role of Lotte. Tilly was played by *Man About the House* star Paula Wilcox, who wore the obligatory Louise Brooks wig. The Doctor meets Tilly shortly after landing, when she mistakes him for a stagehand returning late from his break and tells him he's holding everything up. The Doctor obligingly helps shift a chaise-longue before Hubschmid realises he's not part of the production. The real stagehand lies dead in the shadows.

Rohner and Hubschmid, determined to pull an all-nighter to get the film back on schedule before Christmas, want the Doctor to leave the set – but Tilly covertly helps the Doctor to investigate. The culprit is an Umbradalza – an alien being that feeds on heat and light so ravenously that it doesn't reflect light, but merely absorbs it. Rohner is killed while watching rushes, leading Tilly to realise that, when film of the Umbradalza is projected, the light feeds the image, causing it to grow into another Umbradalza. When *Schatten des Geistes* is released, the creatures will flood every town where the film plays. But the Doctor tells Hubschmid to project the film in negative, spawning anti-Umbradalza. The Umbradalza and anti-Umbradalza feed on each other, cancelling each other out. Hubschmid reluctantly agrees to destroy the film.

An alternative, much longer version of the final scene, in which the Doctor, Tilly and Hubschmid celebrate Christmas at a cabaret club, was included in one of the BBC Engineering Department's notorious 'Christmas tapes'.

The Devil's Dame (1982)

“What would a *Doctor Who* pantomime be like?” That's the question producer John Nathan-Turner would mischievously bounce off writers, usually after a few drinks in the BBC club. Most didn't take it too seriously, but Nathan-Turner had a deep love of pantomime and, when *K9 and Company* wasn't picked up for a series after its broadcast during the 1981 festive season, he considered putting together a 50-minute *Doctor Who* special for the following Christmas. Originally this wasn't going to be a 'proper' episode, but a light entertainment special featuring the show's stars, with sketches riffing on pantomime scenarios and a few musical numbers.

However, one of the writers Nathan-Turner idly mentioned this to was PJ Hammond, who'd just written the final story of ITV's *Who* rival *Sapphire and Steel* (1979-82). Hammond's keen interest in folklore led him to weave Nathan-Turner's notion into something that

CHRISTMAS LEFTOVERS



The Stones of Blood (1978) was originally to have been set around the Winter Solstice, with the long-lived Cessair of Diplos claiming to have personally invented the pagan traditions connected with it. The vampire-like Ogri would have been at their strongest when the nights were longest, so this would be her most active time.

The Agatha Christie-esque *The Trial of a*

Time Lord Parts Nine to Twelve (aka *Terror of the Vervoids*, 1986) was earmarked as a Christmas story, and would have taken place on a festive cruise with the Vervoids as self-decorating Christmas trees.

However, the original idea fell through and the storyline had to be hastily reworked to fill the gap.



In our parallel universe, several *Doctor Who* stories began life as Christmas episodes. For example, *The Moonbase* (1967) was slated for the slot occupied by *The Highlanders* over Christmas 1966, and was to have been a story about weather technology enabling a white Christmas. It was also widely expected there'd be a Christmas Special in 1967, and the production team had solicited snow-themed ideas from writers Mervyn Haisman and Henry Lincoln, and also Brian Hayles. When the Special didn't materialise, these pitches became the serials *The Abominable Snowmen* and *The Ice Warriors* (both 1967) respectively.

could exist in the framework of *Doctor Who*: a story set in the British collective unconscious at Christmastime, populated by stock figures from pantomime.

But there was a problem: the recording dates overlapped with Peter Davison's commitments to the BBC sitcom *Sink or Swim* (1980-82), and he'd only be able to attend one studio session. Hammond's solution was for the story to start in our world with Davison as the Doctor, but when the Doctor entered the pantomime world – applying the 'principal boy' tradition – he would be played by Jan Francis. Nathan-Turner arranged a photoshoot of Davison and Francis in costume to feature in the Christmas *Radio Times*, with the episode scheduled for 6.50pm on 23 December, just before *Top of the Pops*.

In *The Devil's Dame*, the Doctor and Nyssa arrive in the town of Wendbrough on Christmas Eve and discover that it's under military jurisdiction. The day before, the town →



Top left: Tom Baker as the Doctor.

Top right: The Gravitron prop from the real 1967 story *The Moonbase*.

Above: It's Christmas for Vervoids too.

Left: In our parallel universe, Jan Francis played the Fifth Doctor in certain scenes of *The Devil's Dame*.



Above left: The Doctor (Peter Davison) and Nyssa (Sarah Sutton).

Above right: Pop star Adam Ant.

Below: In the parallel universe of Christmas 1989, Sylvester McCoy's Doctor and Sophie Aldred's Ace featured on the cover of the *Radio Times*.

overwhelmed. The Doctor realises the barrier between our dimension and another has become strained. He and Nyssa break through it into the pantomime world, where they meet Buttons (Derek Griffiths). The land is ruled by Dick Whittington (Pamela Stephenson) and his cat (Mel Smith), who are threatened by the incursion of another 'principal boy' and dispatch a squad of guards to capture the Doctor. The guards are led by Prince Charming – played by Adam Ant, who performs two of the episode's three musical numbers.

The Doctor learns these are other-dimensional beings who, lacking identities of their own, have latched onto these powerful mythological figures – and meets Mother Goose (Terry Jones), who has foolishly made a deal with the Devil (Peter Bowles). The Doctor demonstrates to Dick that Mother Goose is the one provoking the unrest in the real world: she seeks to use pantomime's carnivalesque

→ erupted into chaos and the police were

of a horse, was vetoed by script editor Eric Saward.

Seeker of Souls (1989)

After the BBC took the decision not to renew *Doctor Who*, the show was granted one more episode – a 30-minute Christmas Special. It wouldn't be announced as the last-ever episode of *Doctor Who*, but it was an opportunity for the production team to cap off the series. Script editor Andrew Cartmel decided to write it himself, drawing on the BBC's *A Ghost Story for Christmas* strand for inspiration.

In *Seeker of Souls*, the Doctor seems to have ceased his travels in time and space and is living in a village in Norfolk, where he claims to be writing a book about birds. Ace is also kicking around the village, thoroughly bored, trying to convince the Doctor to take them somewhere else. As she talks to the locals, she realises that everyone seems to have a ghost story to tell. "Ah, you noticed that," the Doctor remarks.

The book about birds is just a cover: what the Doctor's really doing is collecting ghost stories. The Doctor doesn't believe in ghosts; instead, he thinks everyone in the village has seen, but failed to recognise, their own deaths. He theorises there's a temporal disturbance here, and what they've actually seen is their own future. But Ace wonders if time is repeating somehow – which prompts the Doctor to realise it's been Christmas Eve for a week. "Ah, you noticed that," Ace says...

The Doctor has ceased his travels and is living in a village in Norfolk.

The Doctor sees a ghost too, a faceless figure struck down in battle. Is this how he dies? A bus pulls up by the village green and the other inhabitants of the village start to board it, inviting the Doctor to come with them. But he realises Ace is not Ace – she's an aspect of his consciousness urging him to rebel. He allows 'Ace' to lead him back to the TARDIS and wakes up on an alien world, where a relieved Ace tells him he fell unconscious after a psychic battle with a trickster figure. She thought he was dead. The Doctor is left unsure whether the village was just a dream as he recovered from the battle – or if his consciousness was really on its way somewhere else. But he does know retirement isn't for him...

With guest stars including Ian Richardson and Ann Todd as other inhabitants of the village, Cartmel and John Nathan-Turner felt *Seeker of Souls* was perfect for Christmas Eve. However, the slot was taken by the quiz show *Telly Addicts* and the episode went out at 7.25pm on 27 December, after *Blankety Blank Christmas* and opposite *Coronation Street*, meaning it went largely unnoticed. **DWM**



1966 A.D. --

THERE'S A FLYING
SAUCER OVER WEMBLEY!
THERE ARE ROBOTS ON
THE PITCH!

HOVER
MACHINES --- WITH
FLAMETHROWERS,
I THINK!

WHAT ARE
THEY? WHAT DO
THEY WANT?!

DO NOT
MOVE! DO NOT
MOVE!

ALL
HUMANS
WILL SUBMIT
TO DALEK
CONTROL!

LIBERATION OF THE DALEKS

PART TWO

STORY: ALAN BARNES • ART: LEE SULLIVAN
COLOURS: JAMES OFFREDI • LETTERING: ROGER LANGRIDGE
EDITOR: MARCUS HEARN • DALEKS CREATED BY TERRY NATION

THE ROYAL
BOX HAS BEEN
EVACUATED, THANK
GOODNESS --

NO, WAIT --
THERE'S SOMEONE
CLIMBING IN!

YREEE!

DALEKS, IF I
COULD HAVE YOUR
ATTENTION...?



ALERT! ALERT!
ANACHRONISTIC
SONIC PULSE
DETECTED!

YOU UP
THERE IN THE
SAUCER -- THE
SUPREME OR
THE EMPEROR,
WHATEVER YOU
ARE.

I'M
WONDERING
WHY YOU'RE
DOING THIS, AND I'M
THINKING -- IT'S
FOR ATTENTION,
RIGHT?



SAME AS EVER --
NASTY CHILDREN IN
METAL SUITS, MAKING A
NOISE, SQUEALING FOR
ATTENTION.

YOU CAN'T BE
HERE TO **CHANGE
HISTORY**, 'COS A
SINGLE FOOTBALL
MATCH CAN'T CHANGE
HISTORY --

MAYBE
**CHRISTMAS
1914**, BUT
THAT'S ABOUT
IT.



SO YOU WANTED
ATTENTION. WELL,
YOU **GOT** MY
ATTENTION.

QUESTION
IS, WAS IT YOU
WHO SENT THAT
**DISTRESS
SIGNAL**?

IT IS **THE DOCTOR!!!**



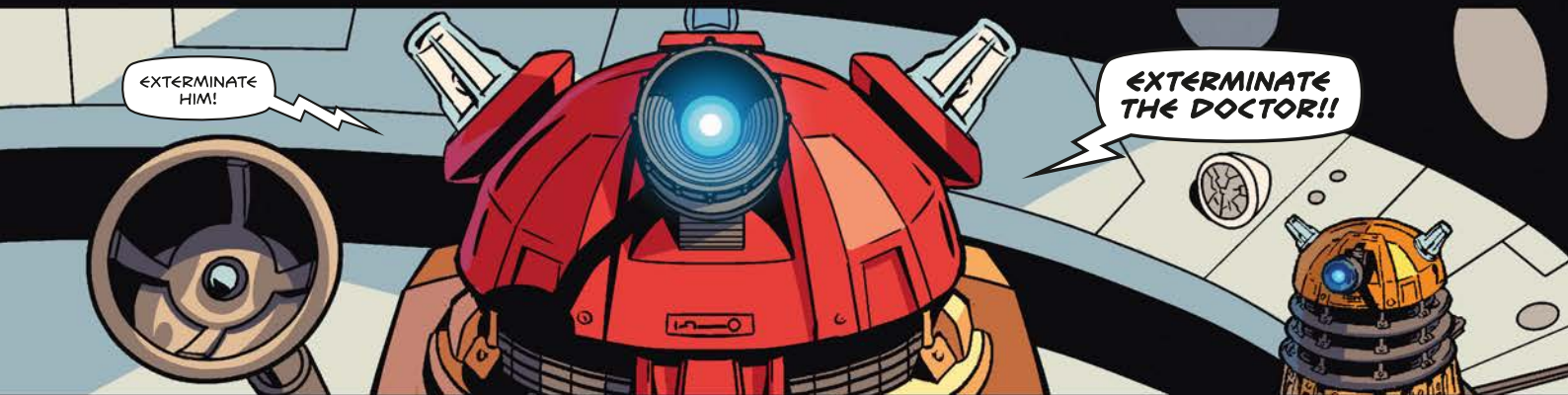
DOC-TOR!

DOC-TOR!

DOC-TOR!!!

DOC-TOR!!!

YEAH, MUST HAVE BEEN, AND WE ALL KNOW WHAT COMES NEXT, DON'T WE...?



EXTERMINATE HIM!

EXTERMINATE THE DOCTOR!!



EXTERMINATE!

EXTERMINATE!

EXTERMINATE!

EXTERMINATE!

MUSIC TO MY EARS. ALL RIGHT THEN --



CHASE ME!

DAD -- THE DALEKS, THEY'VE STOPPED KILLING EVERYONE! THEY ONLY CARE ABOUT THAT MAN!

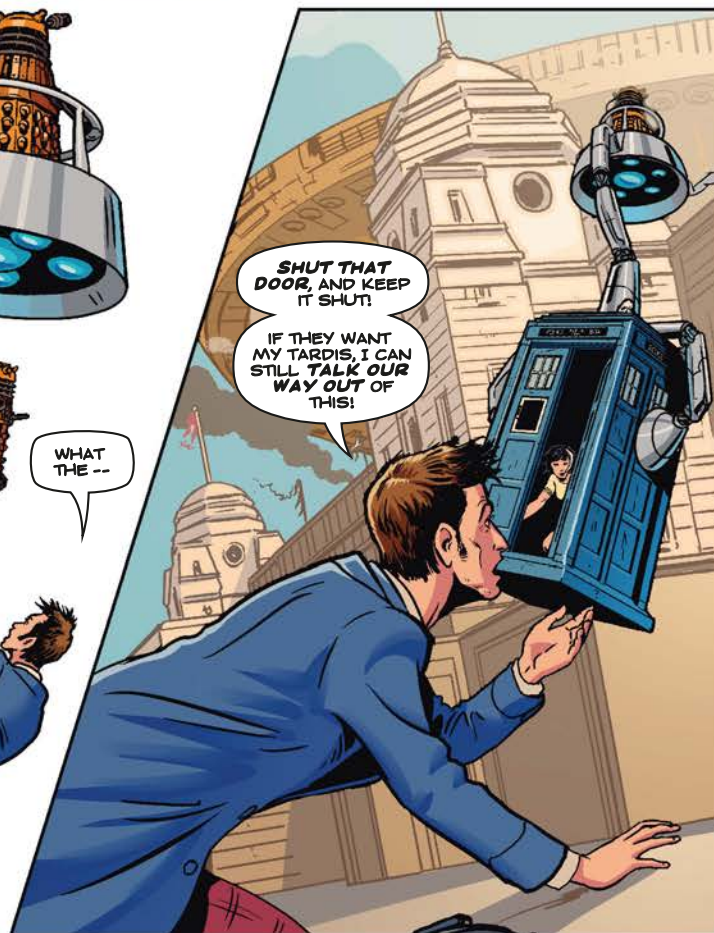
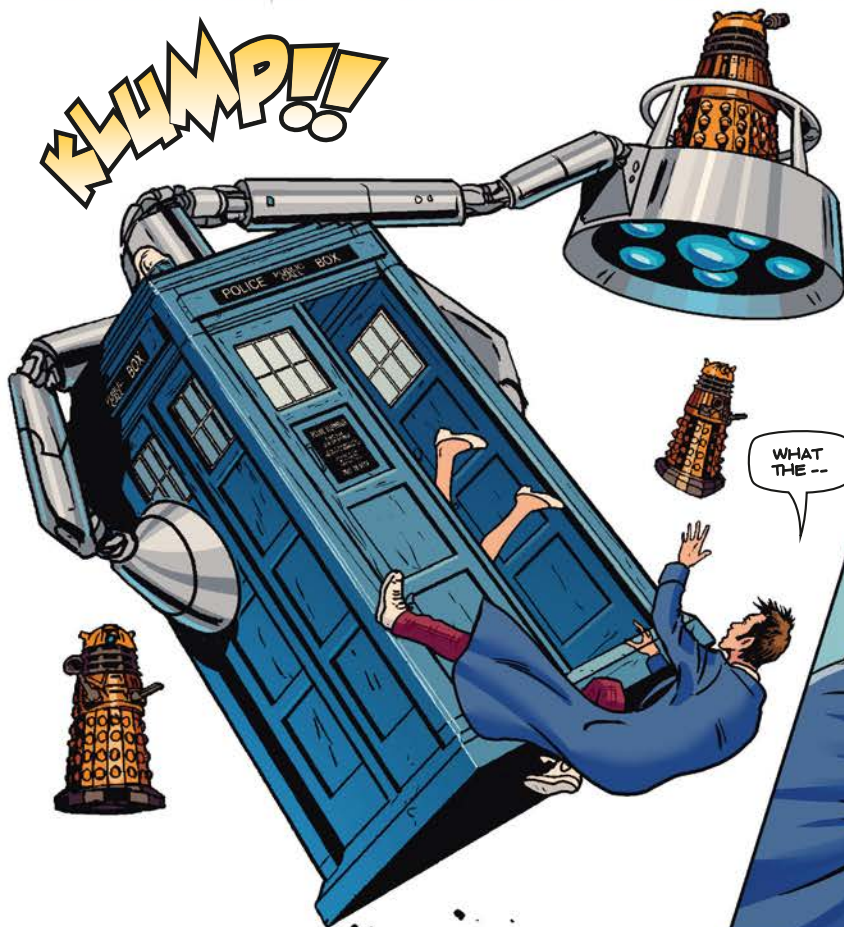
NEVER MIND -- THEY'RE NOT JUST HERE AT WEMBLEY, YOU KNOW, THEY'RE EVERYWHERE!

HE'S RIGHT, LET'S SKIP TO SOMEWHERE ELSE IN THIS SPACE/TIME ZONE --



"SHIELDS CAN'T MATTER NOW THE INVASION'S BEGUN!"







NEXT ISSUE:
DEAD AGAIN

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The Fact of Fiction

Revealing the secrets of the Doctor's adventures – scene by scene.

Doomsday

ALAN BARNES wonders which is better: Daleks or Cybermen? There's only one way to find out: *fight!*



Last issue, we saw how *Army of Ghosts* (2006) ended with four Daleks emerging from the mystery sphere held by Torchwood for decades, ever since it first emerged from a breach in the sky above London. But what was their spherical Void Ship doing there in the first place?

In the online *Doomsday* commentary, writer Russell T Davies suggested that the Daleks believed they'd be likely to find a recent time traveller there and then, whom they could use to reactivate the Genesis Ark – ie, the Doctor. This wasn't expanded on, since the Doctor's consequent guilt would have weighed down the narrative. Then again: the Daleks are "scared" when their 'Enemy' upstairs is identified (at **08m 40s**); it doesn't look like they were expecting to encounter a Doctor at all!

So what if they'd been targeting somebody else...?

Towards *Doomsday*'s end, black Dalek Sec will escape the scene by performing an "Emergency temporal shift" – relocating itself to New York in 1930, in the vicinity of the under-construction Empire State Building (as seen in *Daleks in Manhattan/ Evolution of the Daleks*, 2007). But the seed of Sec's scheme seems to have been sown in the third episode of *The Chase* (1965) – in which the Daleks' Doctor-tailing

time machine briefly landed on the observatory floor of the Empire State, missing the TARDIS by moments. On the *Manhattan*-dedicated episode of *Doctor Who Confidential*, Davies theorised that "the Dalek memory banks made a little record of this building" – so that Sec went somewhere "that he knew would be useful..."

It's reasonable to think those same repositories would also document how *The Chase* ended – with the Daleks' time

machine being stolen from the jungle of planet Mechanus and used to transport the Doctor's then-companions Ian and Barbara back home... to London, 1965!

Sec would know to set the Sphere to emerge from the Void close to where the machine was due to materialise – meaning Ian and Barbara could be used to reactivate the Ark, when they exited the ship! But the Sphere missed them – late by a few years, or months, or maybe just

minutes (as at the Empire State) – and so it simply hovered above London, creating a radar black spot, until Torchwood took notice. QED.



FIRST BROADCAST:
Saturday 8 July 2006

The four Daleks that emerged from the Sphere advance, threatening extermination...

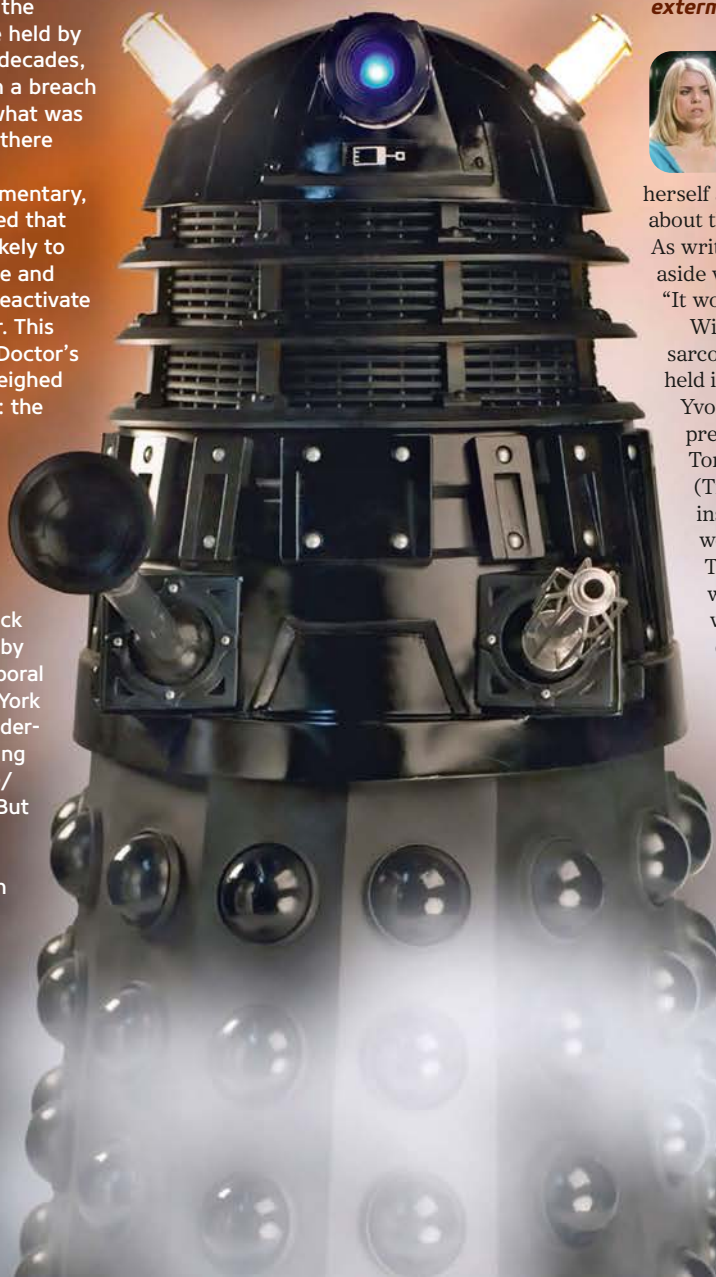


01m 27s ... but Rose (Billie Piper) steps forward to address them, introducing

herself as a human who knows not only about them, but also the Time War. As written, she shoved Mickey's gun aside while stepping forward, beginning: "It won't work –"

With the revelation of the sarcophagus-like Genesis Ark, also held in the Sphere, the action cuts to Yvonne's office. In the script, this was preceded by a shot of the tower, with Torchwood boss Yvonne Hartman (Tracy-Ann Oberman) heard instructing all personnel to down weapons: "I repeat, down weapons. The Institute surrenders." But this was cut in post-production, along with a shot of the Cyber Leader declaring: "The breach has been closed. The upgrading process will now begin."

04m 28s While the army attempts to hold back oncoming Cybermen at a roadblock, Dr Rajesh Singh (Raji James) tells the Daleks he can give them some intelligence – "but nothing that will compromise homeland security." Which is odd, because the phrase is derived specifically from the US Homeland Security Act of 2002, passed in response to the terrorist attacks of 11 September 2001... so it would seem to have no relevance to the British-only Torchwood. Unless Rajesh really is



Above left: The spherical Void Ship, as seen in *Army of Ghosts* (2006).

Above right: Barbara (Jacqueline Hill) and Ian (William Russell) with the Dalek time machine in *The Chase* (1965).

Right: Dalek Sec in *Doomsday* (2006).



referring to US Homeland Security – ie, he’s an American agent, secretly embedded within Torchwood? The Daleks will find out, since three of them then encase his head in their ‘sucker’ attachments, in order to extract his brainwaves. (Alas, they don’t subsequently confirm or deny any such information.)

Meanwhile, the Leader informs his troops that scans have detected an unknown technology active within the sphere chamber... in a shot that was clearly ‘flipped’ in editing, as the reversed C (for ‘Cybus’) on its chest-plate proves.

Soon, bronze Dalek ‘Thay’ (labelled ‘Dalek 3’ in stage directions) exits the sphere chamber to investigate the report of a second species of Earth invaders extracted from Rajesh’s mind. Last issue, *The Fact of Fiction* speculated that a Torchwood maintenance crew must have upgraded the signage in the corridor outside during the course of *Army of Ghosts*, explaining why said signage appears in two different configurations in two different scenes. But here we see that the pointers indicating Reception, the Lever Room and the Canteen, which were present when Rose entered the chamber, have now vanished – hurriedly removed by the same maintenance crew in the hope of confusing the Cyber-intruders, obviously.



06m 00s Screens in the sphere chamber and Yvonne’s office relay Dalek Thay’s corridor encounter

with investigating Cyber-units ten-six-five and ten-six-six. The Thay reveal prompted a stage direction for the watching Doctor (David Tennant): “Daleks! Staggered. He sinks back: his worst nightmare.”

As the monstrous parties confront one another, Mickey (Noel Clarke) observes: “It’s like Stephen Hawkins [sic] meets the speaking clock” – when the late theoretical physicist, who used a speech synthesiser, was a singular ‘Hawking’. The line was indeed scripted as ‘Hawking’ – but perhaps it was changed to fit a common misconception?

Some of the Cybermen/Thay exchange (all of it voiced by Nicholas Briggs, notably), is rendered inaudible while the Doctor and Jackie (Camille Coduri) confer aside. As written, Cyberman 2 explained: “We are not the Cybermen of your universe. We have travelled from a parallel existence.” That was beyond their technology, insisted Thay – hence the properly audible response: “We followed in the wake of your Sphere.”



06m 48s While the Doctor uses Jackie’s phone to call Rose, the black Dalek reports that “crude cybernetic constructs” are present across the world. After one second, Rose picks up the call – but the screen on her Samsung SGH-D600 slider shows that the call has been in progress for ‘00:00:56’.

In the meantime, the black Dalek’s speech continues, albeit with sections inaudible: “The Human Race [sic; as scripted] is

responding with aggression. Warfare is escalating.”

Shortly after Thay refuses the Cybermen’s proposal of an alliance, units ten-six-five and ten-six-six become the first Cyber-victims of on-screen extermination. But the shot of one of the two Cybermen falling face-down on the ground, in front of a Dalek base, was inserted from a later sphere chamber scene, and flipped.

Dalek 2 glimpses the Doctor in the background of a shot of the Leader: “This male registers as Enemy [sic; as scripted].” Which would seem to imply that this Cult of Skaro (see later) have records of the Tenth Doctor from before the Time War...

Daleks use their sucker arms to extract Rajesh’s brainwaves.

Meanwhile, the Leader orders “emergency upgrading” to begin. Jackie and Yvonne are dragged away – but the Doctor is kept behind on the grounds that “His increased adrenaline suggests that he has vital Dalek information...” As if Jackie, Yvonne and the remaining Torchwood personnel aren’t experiencing significant adrenaline spikes right now! It might be more logical to expect the reverse to be the case – ie, that the Doctor’s relative sang-froid in the face of the Daleks would mark him out as a person of interest. But perhaps



Right: Dr Rajesh Singh (Raji James) is drained of information.

the Cybermen have misread the Doctor’s alien biochemistry, and even the most laidback Time Lord always has significantly more adrenaline in their system than the most panicked human...

While the Daleks focus their attention on the Genesis Ark, Mickey and Rose confer... in hushed dialogue, shortened in the edit. While all four Daleks encircled the Ark, connecting to it via their sucker arms, Mickey told Rose: “Least they still need you. Just think up ways of holding back that information, and we’re safe.” Rose was curious: “But that’s the thing. The Time War, and the Doctor... they haven’t even asked.” The Daleks were busy, countered Mickey. “I think they’ve discovered multi-tasking,” Rose snarked back. “Besides, they don’t need to question me, they can just... extract.” Which led Mickey to wonder why they were being kept alive, as seen on screen.



09m 40s In the Cybermen’s polythene-swathed base of operations, the sound of a luckless Torchwood staffer’s screams →

Essential Info

► Back in December 1967, the *Doctor Who* production team had floated the idea that the “wretched” Doctor might soon have to “cope with both Daleks and the Cybermen at once, in the same serial” – but Dalek creator Terry Nation vetoed the suggestion outright. And so the dream/nightmare scenario of a Daleks/Cybermen slamdown went unrealised... until 21st-century series reviver Russell T Davies began plotting the 2006 season finale: *Army of Ghosts/Doomsday*.



doubled for Norway’s ‘Bad Wolf Bay’ in the shattering closing scenes of *Doomsday*, shot under a veil of secrecy on Monday 16 January 2006.

► Again, a special online-only prologue (branded a ‘TARDISode’) was recorded – this time a fake HM Government State of Emergency broadcast. From a TV studio set, a terrified presenter (played by

Adrienne O’Sullivan; also mum Lynn in the *Torchwood* episode *Small Worlds*, 2006) described how the country was under attack. Snatched footage of the Cybermen’s assault on a roadblock was seen before the studio began to explode around the presenter, who justified the episode title by declaring: “This is doomsday!” Whereupon a Dalek entered the scene...

► *Army of Ghosts/Doomsday* ranked 45th (out of 241) in *DWM*’s *First 50 Years* poll of 2014.

Above: Writer Terry Nation.

Right: On location for *Doomsday* at Southerndown Beach.



The Fact of Fiction

→ prompts Yvonne to tell Jackie: “I think they remove the brain and they put it in a suit of armour...” Is this pure supposition, or does she already have some knowledge of the Cybermen and their ways? Yvonne was last in this area towards the end of the last episode, when the Doctor first identified the monsters as Cybermen – but there was nothing to say she didn’t recognise the name. After all: Cyber-corpses littered the streets of central London in the wake of *The Invasion* (1968) – so it would be strange indeed if Torchwood had no knowledge of the creatures.

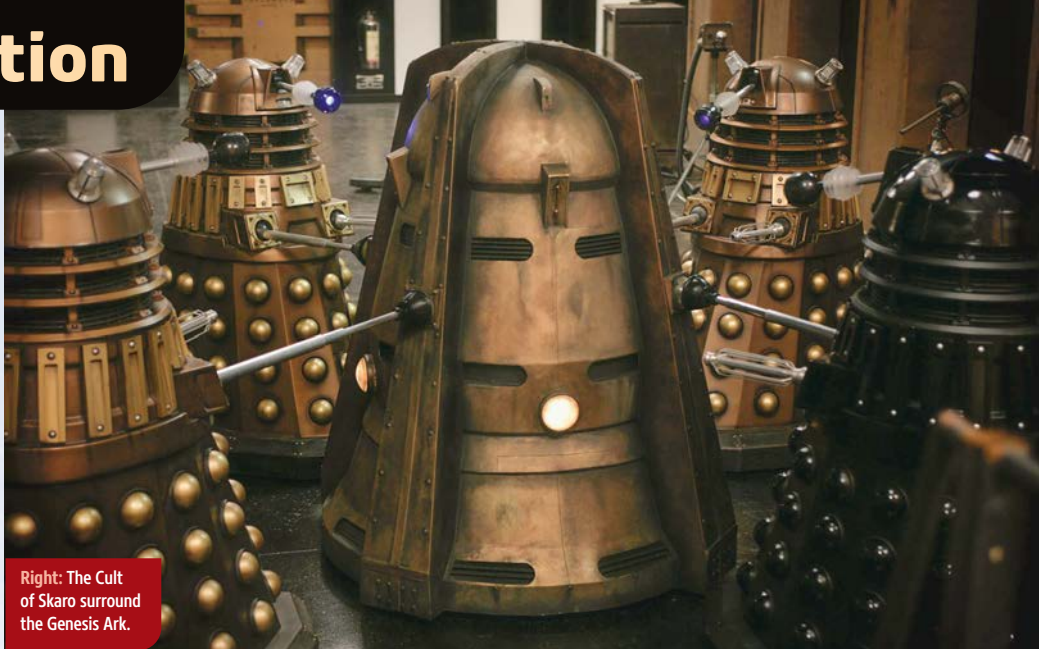


10m 09s Yvonne walks to her death, insisting she did her duty – whereupon a shower of sparks

emerges from off. Initial stage directions for this sequence specified: “The dark doorways of the polythene-section are flickering with light, SPARKS, the whine of the buzz saw. (No need to see an Upgrade Chamber; the noise and the light do it all).” But despite Yvonne’s subsequent scream from off, a rotating saw surely wouldn’t produce sparks if it were cutting into her; she’s not an *actual* iron lady!

Why the sparks, then? Since all Cybermen are literally uniform, it can’t be that their armour itself is being cut to size. The creation of the Cybus Cybermen was detailed in *Rise of the Cybermen* (2006), in which the scientist Kendrick (Paul Antony-Barber) explained how a converted human’s brain was “welded” to the Cyber-exoskeleton. Obviously, one can’t literally ‘weld’ brain matter... but what if the conversion process requires each brain to be fitted inside a steel case of some description, each precision-tooled to fit differently sized human cerebra, and that case is then welded to the inside of each Cyber-head?

Brain size and weight varies across each individual human lifespan – peaking in the teenage years, then steadily declining after the age of 40. So perhaps, for maximum efficiency, the Cyber-machinery determines the exact dimensions of the brain case required the microsecond the Cybermen’s next victim walks into the Upgrade



Right: The Cult of Skaro surround the Genesis Ark.

Chamber, and begins cutting it to a bespoke fit... hence the sparks. (Doubtless the screams are due to another, grislier part of the conversion process.)



10m 23s In Yvonne’s office, the Cyber Leader states that the Doctor, who’s sitting by

the window, is living proof that emotions destroy one... which would seem to imply that the Leader is thinking about the Doctor’s feelings here. In fact, this was the uncuttable portion of a mostly deleted exchange later incorporated into the *Complete Second Series* DVD/Blu-ray release – albeit with a green screen in place of the Docklands vista outside. Originally, the Leader asked the Doctor to impart information about the Daleks. “You want advice?” queried the Doctor. “Come here. I’ll give you my advice.” Confidentially, he continued: “I’ve got a machine downstairs. It’s called the TARDIS. And you and me, just you and me, we can get into the TARDIS, and fly away. Go to the other side of the universe, and escape. Because there’s nothing else I can do. For the first time in

my life, nothing. In a few hours’ time, this planet will be a ball of flame. All we can do is run away and watch it burn.” Hence the Leader’s statement about emotions, and the Doctor’s affirmative response – which

he really meant, stage directions stressed: “Genuine despair.”

The Doctor has plainly *heard* something in the ether when he tells the Leader, “Hope’s a good emotion. And here it comes.” But he doesn’t appear to have *seen* anything, as per stage directions: “in the empty middle of the room, the air is already beginning to distort... And then... with a sudden *rip* of the air – the distortion bursts out, fast, resolving into – TROOPERS.”

The foremost of the six is Jake (Andrew Hayden-Smith) – last seen taking off to alt-Paris in a van with Mickey, the our-world version of his dead boyfriend Ricky, in *The Age of Steel* (2006). Jake destroys the Leader, enabling Jackie to escape conversion when news reaches her Cyber-escort... whose mouth begins flashing, indicating speech, when a second Cyberman approaches. In the script, it was Jackie’s Cyberman 1 who, prompted by an alarm, told Cyberman 2 that the Leader had been terminated, but this appears to have been swapped round in post-production – which would seem to be why their mouth flashes are out of synch. The line “I will be upgraded to Cyber Leader” was inserted later – which suggests that Jackie’s escort was next in line for promotion; perhaps it was a Cyber Lieutenant (first seen in *Earthshock*, 1982). As for this ‘upgrade’ – is it simply ordering the other Cyberman to paint its handles black?

Meanwhile, Rose has concluded that the Daleks need a time traveller’s handprint to wake up something within the Ark, recalling how she’d once revived van Statten’s ‘Metaltron’ (in *Dalek*, 2005). Which might explain why the Sphere became active mere minutes after the Doctor, then Mickey and Rose, entered the chamber – because the Sphere, or the Daleks, or the Ark itself, detected the proximity of recent time travellers?



14m 57s Jake has used a disc-like device to transport the Doctor to the parallel Earth,

where Rose’s still-alive alt-father, Pete (Shaun Dingwall), explains how the Cybermen disappeared three years before. Mickey, it transpires, went to our world first: “Any chance to go and find Miss Rose Tyler.” Reading between the lines, did Jake *actually* travel to our world in order



Right: The Cyber Leader.



to retrieve Mickey, who's only recently arrived here? This would explain why Jake and his troopers materialised exactly when and where they did – but not why Mickey should have chosen *this exact moment* to arrive on our Earth, within our Torchwood. However: if (as Pete states) the Cybermen had previously infiltrated the alt-Torchwood, then it's reasonable to presume the alt-Earth people would have been routinely monitoring our Torchwood for signs of the Cybermen's arrival. So either Mickey was responding to the first signs of the Cybermen's takeover of Torchwood, or he'd actually seen Rose arrive – and so went AWOL?

Next, the Doctor explains to Pete why the breach is causing the ice caps of his world to melt: "Travel between parallel worlds is impossible. Then the Daleks break down the walls with a Sphere." Originally, the Doctor responded to Pete querying the word 'Daleks' by saying, "we haven't got all day!"

All the reality-jumping is widening the breach... which has to be closed, if both worlds aren't going to fall into the Void. So the Doctor, Pete and Jake return to our world, where the Doctor intends to modify Jake's weapon so it'll work on 'polycarbide' – specifically, the "bonded polycarbide armour" surrounding each Dalek, as first established in *Remembrance of the Daleks* (1988).

Sauntering in, the Doctor mentions his activities in the Time War.

After the Doctor surrenders to the Cybermen... the black Dalek orders Rose to open the Ark, or Mickey will die. Mickey's scripted response to Rose was lost: "It doesn't matter about me. Let them. Whatever they've got in there, it's worse than anything. Rose. Don't do it."

Rose describes how she turned the Daleks' Emperor to dust in *The Parting of the Ways* (2005). But on that occasion, she didn't actually remember anything after she took the Time Vortex into her head – so presumably the Doctor has since brought her up to speed?



19m 08s Sauntering in, the Doctor mentions his activities in the Time War: "I was there

at the fall of Arcadia..." The destruction of what turns out to be Gallifrey's second city will eventually be dramatised in the 50th anniversary episodes *The Last Day* and *The Day of the Doctor* (both 2013) – where it caused the War Doctor (John Hurt) to come to a hugely significant decision...

"But you lot ran away!" sneers the Doctor. As written, he added: "Little diddle Daleks, run run run."

These four Daleks comprise the legendary 'Cult of Skaro' – namely black Dalek Sec, plus bronze Daleks Jast, Thay and Caan.

PAINT IT BLACK

Black-painted Cult of Skaro leader Sec made its accidental on-screen debut during the TV BAFTA awards, broadcast from London's Grosvenor House Hotel on Sunday 7 May. When executive producers Russell T Davies, Julie Gardner and Phil Collinson joined Billie Piper on stage to accept *Doctor Who's* Best Drama Series award from *Lewis* actor Kevin Whately, they were joined, unexpectedly, by this new, non-bronze Dalek – who demanded they surrender their trophy. In *DWM* 564, Dalek voice actor Nicholas Briggs noted: "You can see in the awards programme that Russell is commenting on

the surprising presence of a large, Dalek-shaped spoiler on stage!" A spoiler because the Daleks' emergence from the Sphere at the end of *Army of Ghosts* was meant to come as a shock to viewers – but since this new Dalek hadn't appeared by the time the episode aired, their arrival in the finale became entirely predictable.

The irony was, Davies hadn't originally intended a black Dalek to appear at all. In his script, Dalek 1 (sic) had been

identical to the others; production designer Edward Thomas had proposed the variant paint job, echoing the Black Dalek first seen in *The Dalek Invasion of Earth* (1964).



Right: Dalek Sec made an unexpected appearance at the BAFTAs on 7 May 2006.

Jast (Dalek 2 in stage directions) was scripted as 'Rabe' – but this was dubbed over in post-production, when it was deemed to sound too like 'Ray'.

The Ark, it transpires, is Time Lord tech – which is why "one touch from a time traveller will wake it up," deduces Rose. "Oh yes, they stole that from us!" said the Doctor, in another lost line.

Cued by the Doctor, Pete and Jake burst in, flanked by Cybermen – but Mickey accidentally primes the Ark as he flees the chamber ...



22m 29s The Doctor tells Mickey he's done them a favour as they and the Tylers leg

it down a corridor – planting a smacker on his forehead before running on. But

stage directions then had the Doctor taking Mickey by the hand: "Mickey chuffed, that's a promotion!"

On a stairwell, Jackie flees the new Cyber Leader – with freshly blackened handles, probably! – before racing to her arranged rendezvous. Eventually, the two widowed Tylers embrace one another... in a slightly truncated sort-of reunion scene. As written, Jackie reached out to Rose, who ran to them both. Next came a shot of the Doctor and Mickey ("So happy"). "World's still ending," said Mickey. "I know," said the Doctor ("But to hell with it, they both just stand there").



25m 19s Using regular ordnance, Torchwood troops fire unsuccessfully on both Daleks and Cybermen as the Daleks escort the moving Ark through the hangar. In *DWM* 374, →



Right: In the sphere chamber, Mickey (Noel Clarke), Rose (Billie Piper) and the Doctor (David Tennant) find themselves surrounded.

The Fact of Fiction

→ reader Tom Wright wrote to the *Matrix Data Bank* to ask why the guards didn't use the particle guns flagged up by Yvonne in the previous episode. Responding, the Fifth Doctor (sic) claimed that particle guns were field weapons, and would cause photons to rebound dangerously in such an enclosed area.

Declaring an emergency, the new Leader recalls all Cybermen to the Torchwood Tower – which, as written, was the cue for a cut back to the roadblock seen earlier: “The ROADBLOCK has been pushed back, the losing SOLDIERS now way back down the street, hiding, firing desperately...” But the hitherto remorseless Cybermen suddenly stopped firing – and then: “Every Cyberman, in unison, turns 90 degrees. Starts walking off to their right. Like the soldiers no longer exist. Soldiers step out, can't believe it.” Looking right, the Sergeant saw the distant Torchwood Tower...



25m 52s Instead, we see the Cybermen lining up on the suburban street – with sweeping

hilly parkland in the background – before marching off towards the tower, visible in the next shot. Those would be the sweeping hilly parklands of suburban Millwall, then...



27m 03s The Doctor and company watch from a side door as the hangar roof opens, and both Sec

and the Ark rise up into the air outside. But how to get back up to the top of the tower, to see what's going on? In a part-completed draft, the Doctor and Rose flew the Jathaa Sun Glider, established in *Army of Ghosts*, to the top of the tower. In the episode's online commentary, Davies said that at that point, it was a “space canoe”, not a spaceship: “It



Right: Mickey accidentally activates the Genesis Ark.

was like a Viper [from *Battlestar Galactica*], or an X-Wing fighter in *Star Wars*, and they would have flown through Daleks in the sky, which would have been such an exciting thing...” But, aside from the expense, Davies fretted about showing a spaceship flying into a skyscraper, just a few years after the 11 September attacks... and so he chose to save “like 50,000 quid” by having Jake suggest they take the lift.

Hovering in the air, Sec commands the Ark to open – so it does: “like a medieval Iron Maiden” (as stage directions had it). Countless Daleks pour out of the Ark – which is actually a Time Lord prison ship, bigger on the inside than the out. More specifically, might it be a *stolen* Time Lord prison ship? Surely the Time Lords wouldn't have held millions of Daleks captive with their gunsticks attached and operational...

Incidentally, *The Fact of Fiction* wonders if the Ark is in any way related to the not-dissimilar hostage-holding ‘Passenger forms’ employed by the Time Lords’ ancient rivals, the Ravagers – as seen in *Flux* (2021).



28m 34s Cybermen and Daleks begin to exchange fire. Among the civilians running for their lives: a woman in a burgundy coat... who flings her arms up, losing her handbag in the process, before a Dalek bolt strikes her from behind.

(Presumably it's around now that the Cybermen, needing reinforcements fast, begin “upgrading whole bodies instead of transplanting brains” – as described in the *Cyberwoman* episode of grown-up spin-off series *Torchwood*: see *Silver Lady*, below left.)



29m 34s In the lever room, the Doctor reveals why he's been peering through 3D glasses on

occasion: because anything that's travelled through the Void is swathed in otherwise invisible particles of ‘Voidstuff’ (sic). Not unlike the strange, conventionally invisible particles of the substance known as ‘Dust’ in Philip Pullman's *His Dark Materials* trilogy (1995-2000) – a narrative that also criss-crosses between our world, and a parallel one. (*The Fact of Fiction* shall elaborate no further, for fear of spoiling the imminent TV adaptation of the final book, *The Amber Spyglass* – but in a 2007 interview for CBBC's *Newsround*, Pullman claimed to have been “flattered” by the apparent similarities.)

Throughout, flashes of Cyberman/Dalek crossfire can be glimpsed through the windows – since both must be bright enough to show through what's probably intelligent Vinvocci glass (see last issue).

The Doctor plans to use the levers to open the breach, sucking everything that's traversed the Void back inside. To avoid that, his friends must jump to ‘Pete's World’ – permanently.



30m 59s Earlier, the Doctor collected two Magna-clamps from the hangar, so he can (literally) hold on while the breach is open. But he intends for Rose to go with the others, so why take

SILVER LADY



Cyberwoman, a Chris Chibnall-scripted episode of the BBC Three spin-off series *Torchwood* (first broadcast on 5 November 2006), was a semi-sequel to *Doomsday*. It even incorporated a new flashback to the so-called Battle of Canary Wharf, with Torchwood gofer Ianto Jones (Gareth David-Lloyd) dragging his part-converted girlfriend, Lisa Hallett (Caroline Chikezie), past flapping swathes of polythene, suggesting the same location where Yvonne et al were converted.



Left: Lisa Hallett (Caroline Chikezie) in the *Torchwood* episode *Cyberwoman* (2006). Above: Ianto (Gareth David-Lloyd) rescues Lisa from full conversion.

But, unlike those others, Lisa didn't have her brain transplanted into an entirely cybernetic frame: towards the end of the battle, we're told, the Cybermen needed soldiers fast, so they “started upgrading whole bodies instead of transplanting brains, using Earth technology. Lisa was halfway through the process when the machinery shut down...” (The “Earth technology” line clarified why Lisa wasn't sucked into the Void – ie, her Cyber-parts were sourced on Earth.)

And so Ianto hid the approximately 55 per cent-converted Lisa in a secret room under Torchwood's Cardiff hub along with some of the conversion machinery, in the hope that the process could be reversed. (Spoiler: it couldn't.)



two? Maybe he meant to lay them at equal distances across the floor, so he could pull one lever, then use them as handholds while he hauled himself over to the second...

And the Doctor slips a disc over Rose's shoulders, so she's transported to the other world. But she transports back, after telling the others "He's not doing that to me again" – a reference to how the last Doctor had TARDIS-transported her away from Satellite Five in the previous season finale.

Next, the Doctor tells Rose to set all the Torchwood machines' co-ordinates to six. A few minutes ago, the Doctor told Mickey how the Void was the "dead space" that some people call 'Hell' – hence the numerical location 6, 6, 6 (no doubt).



33m 25s The converted Yvonne blasts back the Cybermen coming up the stairwell. Davies

quickly rued the Torchwood boss' demise – "I wish I hadn't killed off Yvonne, cos she'd make a brilliant return," he said in *DWM* 372. Audio producers Big Finish later contrived for Yvonne's counterpart from 'Pete's World' to assume control of Torchwood's Cardiff outpost in the series *Aliens Among Us* and *God Among Us* (2018-19), plus the standalone release *The Five People You Kill in Middlesbrough* (2021; purportedly written by Yvonne herself). Tracy-Ann Oberman also reprised the role in a brief lockdown message posted on Davies' temporary Twitter account on 26 March 2020.

Meanwhile, the Doctor describes himself and Rose as "Hope and Glory, Mutt and Jeff, Shiver and Shake" – where both of the latter pair are cartoon characters. "Oh, I'm Shake," insists the Doctor – meaning the elephant twinned with the spectral Shiver in the eponymous IPC humour title (1973-74; was the ten-year-old Davies a reader?). Ironically, he's wrong: very soon, he'll be a ghost, like Shiver – in Rose's eyes, at least...



34m 59s With the levers pulled and the breach opened, the Cybermen dematerialise

through the fractures and the Daleks are sucked towards the tower. There must be a reason why the TARDIS isn't whooshed up from

the hangar below, as well – since it, too, traversed the void in *Rise of the Cybermen/The Age of Steel*. Perhaps the Hostile Action Displacement System – first mentioned in *The Krotons* (1968-69) – was tripped, and it temporarily relocated itself to another time zone? In other words, an emergency temporal shift – like the one Sec and his fellow Skaro cultists are about to make.

The TARDIS isn't the only vehicle of the Doctor's to have visited a parallel universe. Presumably his old car Bessie, which visited the alt-Earth of *Inferno* (1970), is right now smashing itself against the walls of a UNIT garage...



36m 12s Rose lets go of her clamp to keep her lever in place... and can't hold on. But Pete transports

in to rescue her – evidently having decided

"I love you," Rose tells the Doctor. The end of his reply is cut short.

that he'd rather risk an eternity in Hell than a lifetime of Jackie's rage!

With the breach forever closed, Rose hammers on the wall of the parallel lever room – her cries of "Take me back!" echoing her entreaties to the Doctor-hologram in *The Parting of the Ways*.

Some time later: Rose and family follow the Doctor's voice to a remote beach.



40m 18s An image of the Doctor appears, projected from inside the TARDIS via the last remaining gap

in the universe. Clearly, it's an unusually sophisticated projection, since it resolves itself with un-green, naturalistic lighting – even its gelled hair ruffles in the breeze! It's not clear what the real Doctor is looking at to see Rose: a screen at head height, above some off-camera device?

They're in Norway, about 50 miles from Bergen, at a place Rose calls Dårli Ulv Stranden – which Rose translates as 'Bad Wolf Bay'. Separately, dårli means 'bad', ulv means 'wolf', and stranden 'the beach'. It might not be how a natural Norwegian speaker would phrase 'the bay of the evil wolf', but that's probably OK, since it has an unnatural origin – in *The Parting of the Ways*, the Vortex-infused Rose was seen only to scatter the words 'bad' and 'wolf' throughout time and space, in order to create herself.

"You've still got Mister Mickey, then?" asks the Doctor. In the script, he added: "Are you and him...?" – to which Rose replied, "Never you mind."

The "how I died" line in Rose's voiceovers is finally justified when the Doctor describes how her name is on a list of the Canary Wharf dead, back in our world. (In fact, a draft TARDISode had the Doctor laying flowers on Rose's grave, situated next to Jackie's.) But, standing on the beach immediately before the Doctor appeared, what we heard her say was: "Here I am at last. And this is the story of how I died." So she might have meant that she was about to tell us how she died figuratively speaking, on the inside, in the next few minutes...

"I, I love you," Rose tells him; stage directions noted that "she has to say it". The end of his reply is cut short; whatever he was about to say, *The Fact of Fiction* can't help. But Rose won't remain pining in the fjords forever – she returns in *Partners in Crime* (2008).

Meanwhile, a veiled bride (Catherine Tate) has materialised in the TARDIS control room... and we'll learn why in *The Runaway Bride* (2006). **DWM**

FURTHER INFO

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Right: The Doctor says a final goodbye to Rose at Bad Wolf Bay.

Reviews

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Audio Frequencies

Review and illustration by
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he two-hander is a dramatic staple that has yielded a rich seam of quality entertainment over the years. A pair of mismatched characters trapped in an enclosed environment,

navigating some adverse situation and in the process reaching some sort of accord, is satisfying in a way that belies the often spartan trappings of the form. Famous examples include *Red Dwarf*'s celebrated 1989 episode *Marooned*, or more recently Robert Eggers' brooding 2019 movie *The Lighthouse*. Big Finish has form in this area too, with 2003's *Scherzo* exploring the concept in a very literal manner while providing a weighty emotional peak to the Eighth Doctor's early adventures with Charley Pollard. It's with high hopes, then, that we approach their latest foray into the field – *Torchwood: SUV*.

The first thing that strikes the listener about Ash Darby's nimble script is the major threat hanging over Gareth David-Lloyd's Ianto and Naoko Mori's Tosh. Worse than an impending asteroid collision, more terrifying even than the rabid beasts surrounding their tricked-out Jeep – it's the yearly office appraisals. Anyone who's ever worked at a desk will understand the nauseous dread that the mere mention of appraisals elicits,

so using the idea in this context is not only very funny, it's also a great leveller – seating the listener right beside their heroes, breathing in that new car smell with short panicked gasps. More than this, it further underscores the defining difference between *Doctor Who* and its younger sibling. The Doctor's cheery universe-saving is a sort of freelance vocation, whereas for Ianto and Tosh it's very much a *job*, with all the attendant paperwork, team-building weekends and monthly meetings that involves. It's the kind of thing *Torchwood* does very well, and never better than here.

Ianto and Tosh are wonderfully chippy with each other from the get-go, with David-Lloyd allowing a simmering resentment to shine through the tea boy's winsome veneer in hot flashes of crimson petulance, while Mori, in response, accentuates the more bookish elements of her desk-bound mega-mind. Like a dreary holiday spent sheltering from the rain in a dingy caravan, long passages are devoted to detailed musings on their various colleagues, with the effect that it feels



in places like the whole gang is here with us. Even the slightly clumsy 'crisp' conversation, with its Quentin Tarantino-esque aspirations, works as a sweet little respite from the dire predicament they find themselves in, as well as a not-so-subtle analogy for unlikely partnerships.

And speaking of unlikely partnerships, a glowing sentient fog and a team of slathering behemoths must surely be up there with cheese and onion – although it's probably best not to try and figure out which one represents Ianto and which one represents Tosh, if indeed this was the author's intention. Shane O'Byrne of *The Soundhouse* renders the largely unseen monsters as a huge and rather repulsive threat via some inventive sound design, best demonstrated by a particularly vivid sequence involving a creature licking the windscreen with its eye (yes, you read that right).

The mist, on the other hand, is given voice by the supremely talented Nigel Havers, delivering a cheeky cameo through the SUV's seemingly telepathic on-board satnav. His clipped, oddly weighted intonations jar chillingly with his naturally soothing voice, creating the distinct impression that we genuinely are listening to the thoughts and threats of an iridescent



SUV takes full advantage of the audio format to deliver a number of stunning action sequences.

miasma, while still leaving room for a few tasty morsels of farce once Ianto starts teaching the car a pack of rude words. Even though it stretches our cosy two-hander to the limits of its operational parameters, Havers' scant few lines may just be the highlight of proceedings.

But it's not all dashboard confessionals. Despite its minimalist leanings, *SUV* takes full advantage of the audio format to deliver a number of stunning action sequences, including a desperate attempt to heave the bulky vehicle up a hill and the even more desperate attempt to catch up

with it when it inevitably rolls away, as well as a disarming bit of business featuring a stampede of sheep (part of a litany of well-meaning digs at Ianto's picturesque home country). As the air in the titular vehicle rapidly runs out, *SUV* completes its transition from moody thought-piece into full-on thriller, where an improvised MacGuffin stands as Darby's best and final allegory for the way odd combinations that really shouldn't function can sometimes still win the day.

SUV doesn't need to throw all these fits and sparks in our direction; it's already engrossing enough to hear our odd couple bashing out their differences through a series of searching dialogues. Equally, it would have been enormously entertaining as a whizz-bang disaster flick with a brace of intriguing aliens and the entire world at stake, even without all the comedy and character arcs. Nevertheless, it does them both, and in such a way that each thread informs the other, enriching the experience through layers of meaning and metaphor until what we end up with is a highly polished, multi-faceted jewel of a thing – one that deserves to be cherished and admired. Truly terrific.



After his riveting rematch with the Tenth Doctor in June's *Self Defence* box set, Derek Jacobi's Master has got himself into such a fix that his only recourse is to flee into the realm of fiction. This scenario might seem absurdly whimsical were it not for the precedent set by 1968's *The Mind Robber*, wherein his best enemy and their companions did much the same thing.

Reassuringly, the snarling gorgon from that serial is also present in *The Wrath of Medusa*, Rochana Patel's opening chapter of this new *Escape from Reality* set. Thankfully, this time round she's given rather more to do... and (more importantly) say, as actor Ella Smith successfully imbues her with a kind of damaged dignity. It makes sense that Gallifrey's greatest rogue would encourage a sympathetic view of somebody whom everyone else sees as a monster, and further exploration of the many strata of storytelling make for a deliciously meta-textual affair. Stuffed full of strong female characters, from Sakuntala Ramanee's upright Athena to a trio of gorgeously grotesque witches, *Wrath* is quite possibly the pick of the bunch, and a cracking jumping-off point for the next three instalments.

From legends we move on to fairy tales in Lizzie Hopley's *The Shadow Master*, based loosely on Hans Christian Andersen's story of the silhouette that came to life and destroyed its template. Narrated in *Jackanory* fashion by Gethin Anthony as the shade in question, Hopley's tale pushes the Master and his quest for fantastical weapons to the background – which is a shame, since it was this objective that drove the previous entry, and without it *Shadow* seems to wander a little. Happily, when he returns for an electric showdown with Sam Stafford's imposing Devil, the piece finds its centre again, and there can be no more perfect example of his reckless amorality than the callous gamble with →

Top right: Sean Longmore's cover art for *Torchwood: SUV*.

Above inset: Nigel Havers voices the SUV.

Right: Gareth David-Lloyd (Ianto) and Naoko Mori (Tosh).



Reviews

→ three spellbound bullets. A charming diversion.

As we enter the world of Sherlock Holmes (and specifically the world of Big Finish's long-running *Sherlock Holmes* range), we may begin to wonder if our main miscreant has dematerialised altogether. Although the premise of Alfie Shaw's *The Adventure of the Deceased Doctor* requires him to masquerade as the pipe-smoking super-sleuth for much of the duration, it's perhaps a role that the exquisite Jacobi plays a bit too well – the rather grandfatherly quality that sometimes creeps into his Master taking over entirely. It's a relief when, in true Holmesian fashion, he sheds his charade and reveals his awful self. Whether by coincidence or design, this most harmless-seeming of all the renegade's incarnations has developed into the most sadistic and brutal, and it's in these moments that Jacobi is at his captivating height. The sound of his delicate, cultured tones describing his own perpetration of the most horrid acts of torture are unique to this interpretation, and serve to make his various disguises all the more audacious.



Left: The Master (Derek Jacobi) in *Utopia* (2007).

Far left inset: Alexander Vlahos (Dorian Gray) and Derek Jacobi.

The Master's stint as the doyen of detectives has rekindled his penchant for personal camouflage.

Plot-wise, waving away the many complex pieces of an otherwise intriguing puzzle with the magic word 'multiverse' does feel like a bit of a cheat, but it nevertheless allows for a fascinating

treatise on the nature of prose – including the startling suggestion that the various peoples depicted in audio dramas may not actually be able to see each other. As such, *Deceased Doctor* feels more like a tray of alluring vol-au-vents than a hearty steak; not especially nourishing, but tasty and tantalising all the same.

Connections



Next up is James Kettle's *The Love Vampires*, a welcome twist on the hackneyed 'fear-eaters' trope that benefits greatly from a clinical spaceship setting. Nicola Walker's Liv Chenka takes charge for the most part, while Paul McGann toys with his own private ghosts in a magnetic display of manipulation.

Finally, in Roy Gill's *Albie's Angels* Hattie Morahan steps from the sidelines to portray a rainbow of emotions when Helen reunites with her long-lost brother. Robert Whitelock is utterly despicable as two generations of scheming record-store owners, and the Weeping Angels continue their evolution from immutable statues to rather more nuanced beings. All in all, a triumph of empathy and innovation.

Rounding off our four-part journey is *The Master of Dorian Gray* by David Llewellyn, returning us not only to Big Finish's literary spin-offs, but also to the Master's quest for the legendary arsenal of history's wildest imaginings. After many years playing the role in his own series, Alexander Vlahos is perfect as the vaguely spoilt, rather waspish Dorian, and his ability to turn on a sixpence between innocence and snobbery is most beguiling. Beside him, Jessye Romeo's Sibyl Vane bends and twists into whatever shape the text requires, managing throughout all of it to kindle a believable romance between herself and her dandified leading man.

Meanwhile, the Master's stint as the doyen of detectives has rekindled his penchant for personal camouflage, although his reasons for donning it aren't always clear – unless it's simply so Jacobi can have an absolute ball as an arch aristocrat and an earthy valet, which is good enough for us. It's always best, however, when he can unleash a full-throated maniacal laugh – and the baroque denouement doesn't disappoint, finishing up this flight of fancy with a final, frightful flourish. Flimsy but fabulous! **DWM**

After ten long years of doom and gloom, the new *Connections* box set has finally put some pep back into the Eighth Doctor's step.

Starting with John Dorney's *Here Lies Drax*, this three-part compilation puts each member of the TARDIS team in touch with a figure from their past. In the Doctor's case it's Shane Richie's ebullient take on his former schoolmate. A dazzling ensemble cast keeps us guessing until the very last minute in this Douglas Adams-style runabout, which is sure to leave a smirk on your face.



Above: Nicola Walker plays Liv.

Right: Shane Richie (Drax) and Nina Wadia (Mimi).



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Action Figures

Character Options

The First Doctor & Electronic TARDIS RRP £32.99

Creation of the Daleks RRP £24.99

all other sets RRP £21.99

Review by **GREG MARTIN**

W

e weren't expecting more collector figure sets so soon after the batch released in September (see issue 582), but any new release from Character Options

is welcome. At the time of writing, the five new sets we're reviewing this issue were scheduled for November, and should be available in selected branches of B&M by the time you read this.

'The First Doctor & Electronic TARDIS' might be the most inventive example of all the collector sets that Character have revised and regenerated in recent years. The First Doctor's 'Light & Sound FX' TARDIS has been available before, although there are subtle variations in the decoration of this version that make it look rather different. In common with the First Doctor released in the 2010 figure/TARDIS package, this one has grey-and-black check trousers and an Astrakhan hat to keep him warm on those foggy nights in Totter's Lane. The scarf is in a new colour scheme, but there are

none of the accessories that were included 12 years ago. The biggest innovation with the 2022 figure is an entirely new head sculpt – this is the first time Character have created a First Doctor figure based on David Bradley's portrayal of the original Doctor. Introduced in *An Adventure in Space and Time* (2013), Bradley's Doctor was granted canonical status in 2017's *Twice Upon a Time*. His belated entry to the action-figure range seals the

deal. Of course, he was dressed rather differently in *The Power of the Doctor* (2022), and we can only hope that figures of the past incarnations from that story are somewhere on Character's drawing board.

The Ninth Doctor set reaches back to Character's very first series of *Doctor Who* action figures, released in 2005. The latest Rose figure has the same combative, slightly crouching stance that divided opinion among collectors at the time. What we have here, however, is a more detailed paint scheme than we saw 17 years ago, most notably in the hair and the hoodie top, which reflects Rose's look in the 2005 episode *The End of the World*. The Ninth Doctor in this package has an updated head sculpt and a new jacket with some detailed wear and tear. If the figure's blue trousers seem less familiar, it's because they're based on a look from the Ninth Doctor's comic adventures. The real selling point of this set is the version of the Ninth Doctor as an emergency hologram, as seen in 2005's *The Parting of the Ways*. This figure is moulded in semi-transparent plastic, with embedded waves of horizontal distortion beneath the surface.

The Thirteenth Doctor set brings the range up to date, with a vivid blue 'transmitted Angel' from the 2021 episode *Village of the Angels* and a new version of the



Top right: 'The Ninth Doctor' set includes a 'TARDIS emergency hologram' Doctor, and new variants of Rose and the Doctor.

Right: The figure in the 'First Doctor & Electronic TARDIS' set was modelled on David Bradley's Doctor.

Far right: The latest Thirteenth Doctor set contains new versions of the Doctor, Yaz and a Weeping Angel, as seen in the season-length *Flux* (2021).





In 2013 Character brought us a 'first appearance' Dalek with a detachable gun, but now they've gone several steps further.

Doctor wearing her darker, inverted coat, as first seen in that year's *Once, Upon Time*. There's also a new version of Yaz, who looks significantly different from her previous appearances in Thirteenth Doctor collector sets. Most notably, a new head sculpt has her wearing her hair swept back in a ponytail. This collector set is available in two different versions – in one the Angel is screaming, in the other it looks rather more serene.

The 'History of the Daleks' series continues with sets dedicated to the last two Dalek serials of the 1970s. 'History of the Daleks #11' includes a pair of 'drones' from the 1975 classic *Genesis of the Daleks*. Closely based on Dalek props seen in that story, these have updated paint schemes that include variations in their armaments and fenders, distinguishing them from the *Genesis* examples Character issued in 2008 and 2011. One of the new models also has an oval between its arm and gun, and if you look carefully you'll notice its slightly different dome lights.

As the detailed notes on the package for 'History of the Daleks #12' explain, there was little that could be done to disguise the

tatty nature of the props used in *Destiny of the Daleks*. The Daleks in this 1979 story are a battle-worn bunch, with inconsistencies betraying the variety of sources the visual effects designers drew upon to patch them up.

The new set accurately reproduces two of those props, with some subtle paint variations that improve upon the *Destiny* Daleks previously issued by Character, back in 2009 and 2011. The models' midriff slats have been given a darker background and some detailed scuff marks have been added to their fenders. One model includes a silver-coloured trim to the top section of its fender, while the other has a black rim on its headlamps, a bronze-coloured ball joint on the base of its gun, and a black oval between its arm and gun.

These are the most authentic *Destiny* Daleks we've seen. All we need to complement them is a reissue of the *Destiny* Dalek figure that had explosive

devices attached to its midriff. One of the most unusual Daleks in Character's range, this was issued in 2009 and hasn't been available since.

The last of the collector figure sets issued by Character in 2022 is described by the company as its 'special release' of the year, and it's easy to see why. At first sight, 'Creation of the Daleks' appears to include reissues of Davros and a grey drone from *Genesis of the Daleks*. There is, however, more to this set than immediately meets the eye.

The best aspects of Character's 2011 Davros have been retained, including the finely detailed head sculpt and the 'inspection hatch' on the side of the chair. The 2022 update is painted in less vibrant colours than its predecessor, and there are now scuff marks on the fender at the base of his chair. But the real surprise in this set is the Dalek. In 2013 Character brought us a 'first appearance' Dalek with a detachable gun, but now they've gone several steps further.

This new Dalek, which is painted in more screen-accurate colours, has a detachable gun (with a bronze-coloured ball joint) and a detachable arm. The set comes with two accessories in the shape of power packs that can be attached to both.

The illustrated background inside the packaging evokes the closing moments from Part One of *Genesis*.

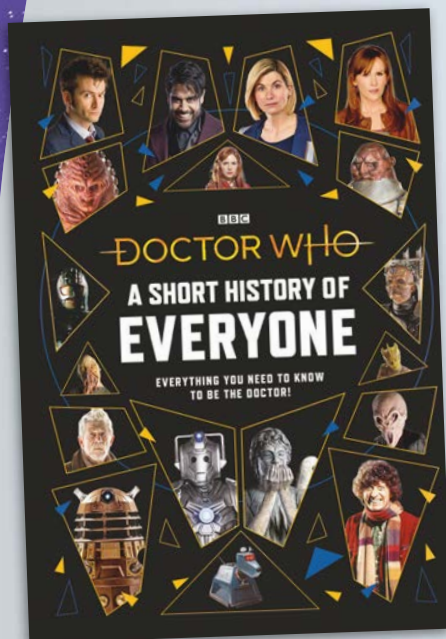
"Perfect..." whispers Davros as he surveys his prototype Dalek in this memorable scene. We could say much the same of Character's miniature recreation. **DWM**



Above: The latest 'History of the Daleks' sets are based on *Genesis of the Daleks* (1975) and *Destiny of the Daleks* (1979).

Left: The 'Creation of the Daleks' set is also based on *Genesis of the Daleks*. The set includes a Dalek with a detachable arm and gun, a new version of Davros, and two power-pack accessories.

A Short History of Everyone



Book

BBC Books £20 (hardback)

The handsomely illustrated *Doctor Who* hardback, published in the autumn so it can be bought for eager young fans as a Christmas present, is a longstanding tradition. This year's example, *A Short History of Everyone*, offers an exciting journey through *Doctor Who*'s past via fictional diary entries, scribbled sticky notes appended to Time Lord files, and monster-spotting guide books. Because the book's central joke is that it's been put together by the Thirteenth Doctor as a kind of aide memoire for her successor, it reads,

at times, like a more comprehensive version of the Twelfth Doctor's final speech from *Twice Upon a Time* (2017), but with lots of lovely pictures.

Although dozens of pages are devoted solely to the Thirteenth Doctor's adventures, the book has a much wider focus, with its narrator casting her eye over the whole history of *Doctor Who*, and in a nicely holistic way. So the pages discussing Gallifrey put computer-generated images of the Citadel, first seen in *The Sound of Drums* (2007), next to photographs of the Wastelands from *The Invasion of Time* (1978). Pictures of Skaldak from *Cold War* (2013) share a double-page spread with an illustration of the Citadel from *The Curse of Peladon* (1972). Elsewhere, the reconnaissance scout Dalek from *Resolution* (2019) sits alongside a new paradigm version from *Victory of the Daleks* (2010).

This approach results, in part, from the fact that *A Short History of Everyone* is an expanded and combined version of three now out-of-print titles: *How to be a Time Lord* (2014), *The Dangerous Book of Monsters* (2015) and *The Companion's Companion* (2017). These were narrated by the Eleventh and Twelfth Doctors and Clara Oswald respectively. But this new book is no mere reprint. It's been energetically rewritten and annotated throughout, and in the Thirteenth Doctor's own distinctive voice. "Notes from Eleventh Me," she writes apologetically on a page containing a drawing of a young

man wielding fish fingers and custard. Another page finds her enthusing about the "cool... mysterious" Fugitive Doctor and pondering what the future holds for their relationship. In addition to the Doctor's notes, there are also contributions from Yasmin Khan and other friends and allies, as well as the Doctor's wife, River Song.

The result is a book that's hugely readable and often very funny. The Master's habit of repeatedly teaming up with the Cybermen is mocked, while the section about the character becoming Missy now has an additional comment that reads: "The Master regenerated into a woman (very sensible thing to do if you ask me)."

The book's central joke is that it's been put together by the Thirteenth Doctor as an aide memoire for her successor.

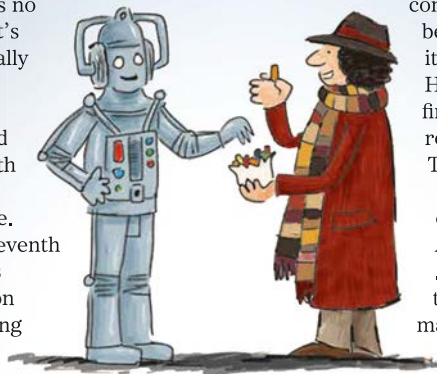
Similarly, there's a strategic erasure in River's entry about the Thirteenth Doctor that is honestly hilarious. And one sentence concerning *Hell Bent* (2015) begins: "After much consideration it has been deemed that the Hybrid we fear is..." – then its final clause is covered by a sticker reading "LET'S TALK ABOUT... THE TIMELESS CHILD."

Although aimed at the younger end of *Doctor Who* fandom, *A Short History of Everyone* has much to offer to those outside its target audience. Older readers may relish echoes of the seminal

The Making of Doctor Who (1972) by Malcolm Hulke

and Terrance Dicks, as well as feeling a strange but rather pleasing sensation as the most recent era of *Doctor Who* puts its own stamp on earlier ones, while preparing to join them in posterity.

Packed with information and consistently charming, *A Short History of Everyone* will offer many happy hours to any enthusiastic young *Doctor Who* fan lucky enough to unwrap it on Christmas morning. **JAMES COORAY SMITH**



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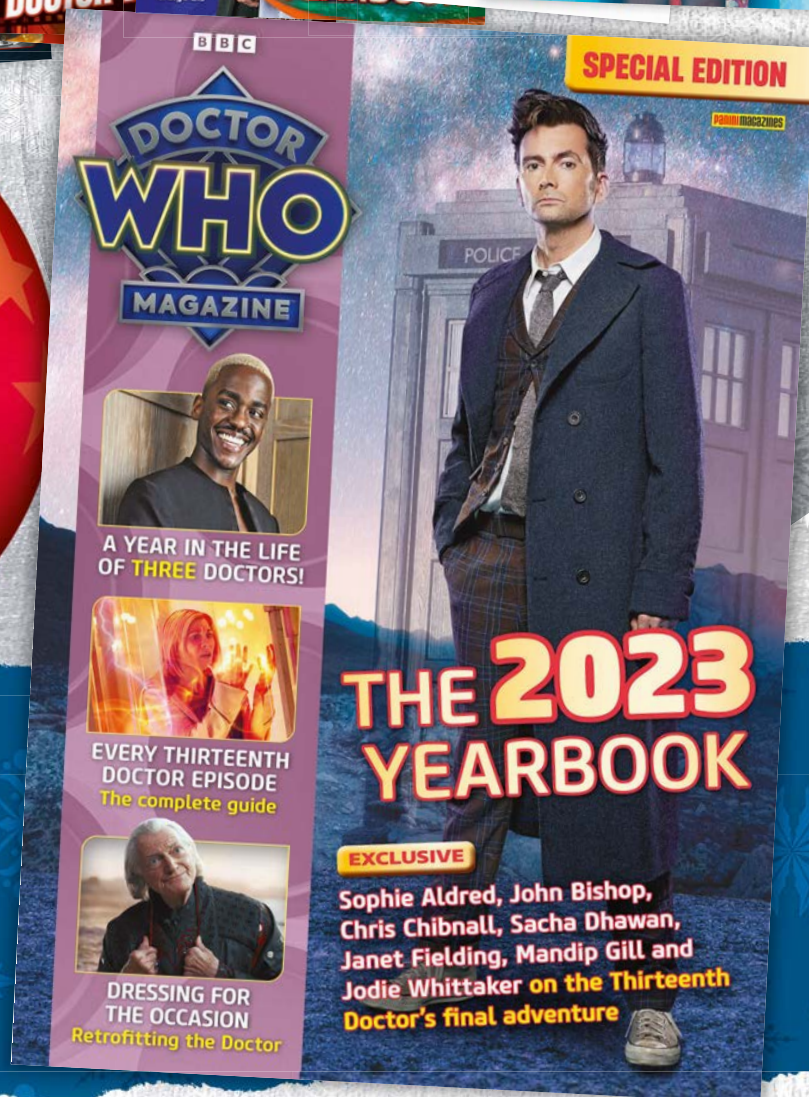
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THE SERIES 13 SPECIALS BLU-RAY STEELBOOK

B

BC Studios has released the three *Doctor Who* Specials from 2022 as a limited edition Blu-ray steelbook.

The Series 13 Specials collection stars Jodie Whittaker as the Doctor, Mandip Gill as Yasmin Khan and John Bishop as Dan Lewis. The stories included are *Eve of the Daleks*, *Legend of the Sea Devils* and *The Power of the Doctor*.

Alongside the episodes, the steelbook also includes extras, such as audio commentaries and behind-the-scenes features.

The Series 13 Specials is available to order online, RRP £29.99. We have

FIVE copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a recurring race of monsters.

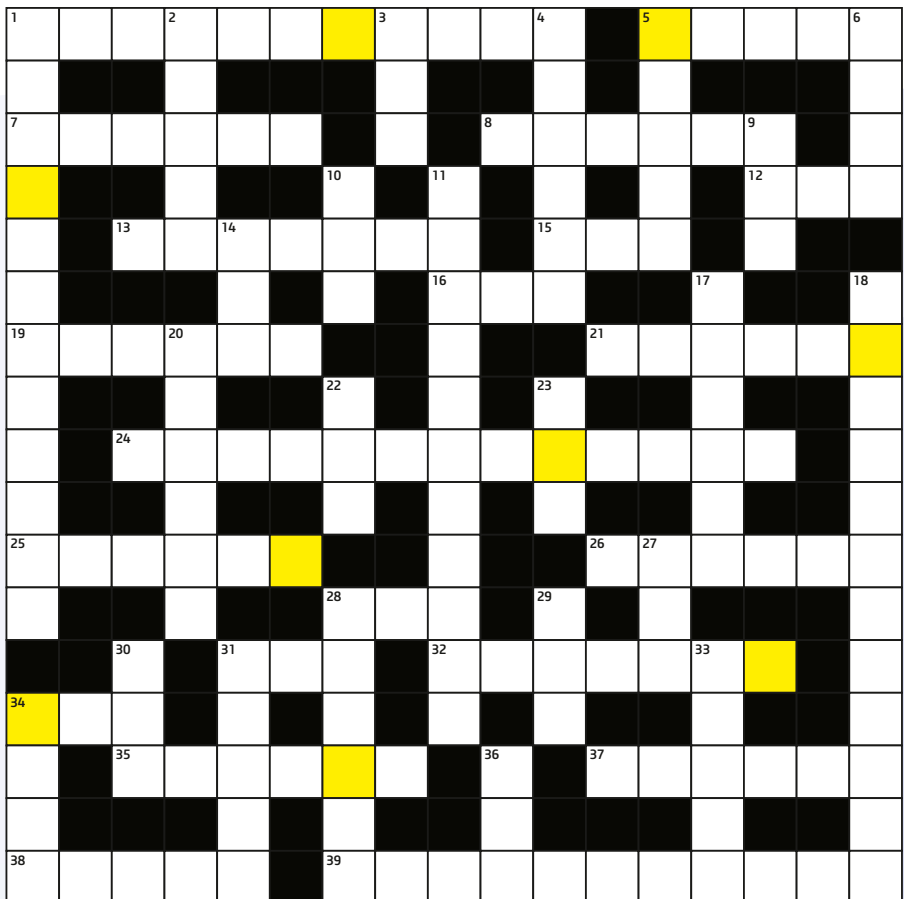


ACROSS

- 1 Iconic *Doctor Who* branding (7,4)
- 5 Character played by Prentis Hancock in *Planet of the Daleks* (5)
- 7 Publisher of *The New Adventures* (6)
- 8 Bonnie and Broton, for example (6)
- 12 Mr ___ – Mr Quill's partner (3)
- 13 (and 34 Down) The Next Doctor (7,4)
- 15 The ___ of Time – Christmas Special (3)
- 16 An item not allowed at Elf Storage (3)
- 19 Thomas ___ – rival of Nikola Tesla (6)
- 21 True nature of 2 Down: an ___ (6)
- 24 (and 17 Down) Played by 1 Down (3,10,6)
- 25 Planet visited by the Sixth Doctor (6)
- 26 John ___ – *The Keys of Marinus*' director (6)
- 28 Abbrev. Catchphrase used by Churchill when he said goodbye to the Eleventh Doctor (1,1,1)
- 31 Part of the team on Bowie Base One (3)
- 32 Donna's wedding dress didn't have any (7)
- 34 Donna's husband on the Library planet (3)
- 35 Company that will help transform *Doctor Who* into a global franchise (6)
- 37 Justice machines tasked with trying Cessair of Diplos (6)
- 38 Daughter of Adelaide Brooke (5)
- 39 Midshipman aboard the *Titanic* (6,5)

Do you know your John Simm from your Dr Sim?

DWM CROSSWORD



DOWN

- 1 Actor who first appeared in *Doctor Who* in 2005 (5,7)
- 2 A planet according to Oolon Coluphid's *Origins of the Universe* (5)
- 3 Cambridge scientist who helped the Doctor (3)
- 4 Prized commodity on Chasm Forge (6)
- 5 Yartek, for example (5)
- 6 "Sycorax strong, Sycorax mighty, Sycorax ___" (4)
- 9 Earth – also known as "___ 3" (3)
- 10 Augmented human and bank robber (3)
- 11 Film director in *The Feast of Steven* (6,5)
- 14 Daniel Barton's role at 22 Down (1,1,1)
- 17 See 24 Across
- 18 Ace burned it down (7,5)
- 20 Shape of a void ship (6)
- 22 Company seen in *Skyfall* (3)
- 23 Occasionally worn by the Eleventh Doctor (3)
- 27 Platform ___ – spacestation seen in *The End of the World* (3)
- 28 Character played by Eileen Way in *The Creature from the Pit* (6)
- 29 ___ world – colony on the planet Svartos (3)
- 30 One of the miners at Llanfairfach (3)
- 31 She introduced the Doctor to Clara (5)

- 33 Animal confronted by Danny Pink in *In the Forest of the Night* (5)
- 34 See 13 Across
- 36 Brother of Kar (3)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: RASPUTIN



THE COLLECTION: SEASON 8 BLU-RAY BOX SET



Jon Pertwee's second season as the Doctor, featuring the debut of Katy Manning as Jo Grant and Roger Delgado as the Master, has been re-released on Blu-ray in standard packaging. The box set includes all five adventures from 1971: *Terror of the Autons*, *The Mind of Evil*, *The Claws of Axos*, *Colony in Space* and *The Dæmons*.

Alongside remastered episodes, the set also contains extensive special features, including *Behind the Sofa* with Katy Manning and Stewart Bevan, Janet Fielding and Sarah Sutton, and Sacha Dhawan and Anjali Mohindra; *In Conversation* with Katy Manning; documentaries including *Devil's Weekend*, *The Direct Route* and *Terrance and Me*; studio footage; rare archive treats; convention footage; HD photo galleries and much more.

Doctor Who: The Collection – Season 8 is out now, RRP £39.99. We have **FIVE** box sets to give away to lucky readers who can answer this question correctly:

What was the name of the character played by Fernanda Marlowe in *The Mind of Evil* and *The Claws of Axos*?
A Corporal Bell B Sergeant Book C Major Candle

CONNECTIONS AUDIO DRAMA

This is the latest release in *The Eighth Doctor Adventures* series of full-cast audio dramas, starring Paul McGann as the Doctor. *Connections* contains three adventures: *Here Lies Drax* by John Dorney, *The Love Vampires* by James Kettle and *Albie's Angels* by Roy Gill.

The Doctor, Liv (Nicola Walker) and Helen (Hattie Morahan) are out in the universe, picking up missing pieces and finding lost connections. After a package entangles them with shifty Time Lord Drax (Shane Richie), the TARDIS crew are haunted by past loves on a space station, before Helen encounters somebody she believed long gone...

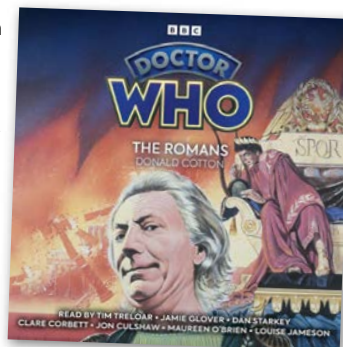


Connections is available from *bigfinish.com*, priced £19.99 (CD and digital) and £16.99 (digital only). Readers who correctly answer the question below will have a chance of winning one of **FIVE** CD box sets.

By what name does Drax remember the Doctor in *The Armageddon Factor* (1979)?
A Epsilon Delta B Omega Mu C Theta Sigma

THE ROMANS AUDIOBOOK

No fewer than seven *Doctor Who* stars read the 1987 Target book by Donald Cotton – an epistolary novelisation of Dennis Spooner's 1965 TV story featuring the First Doctor. The narrators are Tim Treloar, Jamie Glover, Dan Starkey, Clare Corbett, Jon Culshaw, Maureen O'Brien and Louise Jameson.



The Doctor, Ian, Barbara and Vicki have taken a break from their adventures and are enjoying a well-deserved rest in a luxury villa. But, in the gory grandeur that is Imperial Rome, things don't stay quiet for long. If the time travellers can save themselves from being sold as slaves, assassinated by hit-men, poisoned by the evil Locusta, thrown to the lions, maimed in the arena and drowned in a shipwreck, they still have to face the diabolical might of the mad Emperor Nero. As if that wasn't enough, they also discover that, although Rome wasn't built in a day, it burnt down in considerably less time...

The Romans is available to preorder now, RRP £20 (CD) and £11 (digital). Thanks to BBC Audio we've got **FIVE** CD copies to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance...

Who played Nero in the TV version of *The Romans*?
A Derek Francis B Derek Nimmo C Derek Griffiths

THE ICE KINGS AUDIOBOOK

The *Ice Kings*, an Eighth Doctor adventure written by Niel Bushnell and narrated by Maureen O'Brien, is a new release from BBC Audio.

When Professor Irene Hyde's Monday morning lecture at St Luke's University is rudely interrupted by a man named the Doctor, it's the beginning of an adventure she could never have dreamt possible. Soon, they're hurtling backwards in time to 1806, where the crew of the trading ship *Favorite* – led by the 'Ice King' himself, Frederic Tudor – are being picked off, one by one, by a hideous monster that lurks in the shadows. A head frozen in ice provides a further complication, as the robotic Nekkree wakes up, determined to vanquish all-comers. With the Doctor seriously weakened, Irene must tap into hidden reserves of courage if they're to have any hope of returning to 21st-century England...

The Ice Kings is available now from BBC Audio as a CD (£11) and as a digital download (£9). If you want to be one of **FIVE** readers who'll be getting a CD copy, just provide us with the correct answer to the following question:

Who did Maureen O'Brien play in *Doctor Who*?
A Vicki B Victoria Waterfield C Queen Victoria



TERMS AND CONDITIONS The competitions open on Thursday 8 December 2022 and close at 23.59 on Wednesday 4 January 2023. One entry per person. The competitions are not open to employees of *DOCTOR WHO MAGAZINE* or anyone else connected with *DWM*, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. *DWM* will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit <https://www.bbc.com/editorialguidelines/guidance/code-of-conduct>. Prizes will be sent to winners as soon as possible.

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Cass Media



She was created for one *Night* only, but now the Eighth Doctor's final friend is back... in a team with his great-grandson Alex Campbell!

It's been a couple of years since the last instalment of *The Eighth Doctor: Time War*, but the series is back in January with the release of *Cass*. This is the fifth box set overall, but in some ways it feels like a second beginning, wiping the slate clean to establish two new companions. Basically: it's a sequel, but probably not the one you were expecting.

"We left Volume Four with the revelation that the Doctor had rediscovered Alex, his great-grandson," says Tim Foley, the writer who introduces the new status quo. "We pick up who-knows-how-long-afterwards; it's the Time War, so it could be minutes or it could be months. But I very much approached it as a soft reboot. This is the start of a new era."

That was perfect for fellow writer James Moran, who's making his *Time War* debut. "I was honest and said, 'I don't know every single story that you've done in the Time War, and how it all ties together,'" James recalls.

"But they said, 'The good thing about the Time War is, pretty much all of it is self-contained.' The Time War, by its very nature, results in these weird, random pockets and tangents of time that spin off into their own thing, and don't necessarily affect anything else. Or they do, if you want them to! But because the nature of the Time War is that things are changing so much, you can kind of do *anything*."

That's evident in the identities of the new companions, both of whom are – not to put too fine a point on it – dead. First up is title character Cass Fermazzi,

Opposite page:
Rafe Wallbank's
cover art for *Cass*.

Right: Sonny
McGann, Paul
McGann and Emma
Campbell-Jones.

Below: Emma
Campbell-Jones as
the injured Cass in
*The Night of the
Doctor* (2013).

introduced on screen in *The Night of the Doctor*. In that 2013 mini-episode, she met the Eighth Doctor for the first time... moments before her death, and his regeneration.

"I'm still not entirely sure how she's been brought back," admits James, laughing. "I think they told me – I'm sure they *must* have told me. But I don't think it was relevant to my particular story, so my brain clearly just forgot it!"

What we do know is that Emma Campbell-Jones has returned to the role and is thrilled to be back. "She had a lot of cool ideas about what she thought Cass should be like, and she remembered chatting stuff over with [*The Night of the Doctor* writer] Steven Moffat about her character," says Tim. "So that was stuff we fed into the story. For instance, there's a line in my story about the fact that she's got lots of brothers, and that's something she felt was Cass' backstory."

The other new addition to the TARDIS crew is the aforementioned Alex Campbell, the Doctor's great-grandson, who has appeared in previous Eighth Doctor audios. He was introduced in *An Earthly Child* (2009) and killed off in *To the Death* (2011), before Volume Four of *The Eighth Doctor: Time War* (2020) laid the groundwork for his

return 'from somewhere else in the multiverse'.

"This Alex is a little more grown-up, and way more au fait with the Doctor's lifestyle," says Tim. "I was trying to capture that kind of Doctor-Romana dynamic, with a sense that these are time travellers at the top of their game – a little bit above it all, slightly alien, because Cass is going to be the heart of the gang. I also wanted to establish rivalries: now Alex is a bit older, I wanted him to try and be one-

"I was trying to capture that kind of Doctor-Romana dynamic, with a sense that these are travellers at the top of their game." TIM FOLEY

upping his old man! There's also a lot of flirtation with Cass, which Cass is just batting away because he reminds her of one of her little brothers. In the triangle, each duo has a different relationship." Alex is in place from

THE EIGHTH DOCTOR: TIME WAR



Cass

starring **Paul McGann**
as the Doctor
Emma Campbell-Jones
as Cass Fermazzi
and **Sonny McGann** as Alex Campbell in

Meanwhile, Elsewhere

by **Tim Foley**
guest-starring **Jaye Griffiths** as
Hieronyma Friend
*It's Cass Fermazzi's first day on an
errand-class starship.*

Vespertine

by **Lou Morgan**
*Cass' first trip in the TARDIS takes her to
a research base that shouldn't exist.*

Previously, Next Time (Parts One and Two)

by **James Moran**
guest-starring **Nadia Albina** as Oshia
Gareth Armstrong as Davon
and **Nicholas Briggs** as the Daleks
*The Doctor, Cass and Alex find a mysterious
factory, and a universe-destroying weapon.*

the start of the box set, while Cass is introduced to TARDIS travel as the stories unfold, making Alex the more experienced of the two companions. "It made me laugh, because a lot of the time she would ask questions," says James. "When he starts trying to explain, he's kind of like, 'Actually, yeah, that *doesn't* make sense; that *is* kind of weird.' It felt like he was a bit harder and more cynical back in the old days," James adds. "I let him be a bit... not 'jokey', but a bit more deadpan."

While the TARDIS team and their dynamics are new, the Time War remains as weird and unpredictable

as ever. James' two-parter, which opens with an uninhabited world suddenly becoming fully populated, is a case in point.

"Much as I would love to do big spaceship battles, I always prefer these complicated, weird, high-concept plots that tie themselves around in 'Escher staircase' circles," he says. "The storyline changes two or three, maybe four times, so you don't quite know what's really going on, because reality has been changed. You should be wrong-footed all the way through."

DAN TOSTEVIN



Charlie Smith

It's back to school for the alien prince and his Polish boyfriend in a new *Class* audio...



Who is he? The prince of planet Rhodia, one of only two genocide survivors, and the guardian of the Cabinet of Souls, a superweapon capable of destroying a whole species. He and his friends defend Earth from hostile creatures that slip through rips in the fabric of space-time.

First appearance? *Class: For Tonight We Might Die* (2016). After their entire race was wiped out by the Shadow Kin, Charlie (played by Greg Austin) and his Quill protector Andra'ath (Katherine Kelly) were rescued by the Doctor and taken to Earth. There, Charlie adopted the persona of a 17-year-old boy studying A-level physics in the newly opened Barbara Wright Building at Coal Hill Academy in Shoreditch. And before you ask – yes, that's the former Coal Hill School originally seen in the very first episode of *Doctor Who* back in 1963. There's been so much artron energy around the school over the years that time itself has worn thin.

So who's this 'Quill protector'? Her people were at war with the Rhodians and she was their leading terrorist/freedom fighter. The Rhodians won the war, and Andra'ath's punishment was to be telepathically linked to Charlie, as his servant-protector: an Arn creature

implanted in her skull will kill her if she doesn't keep him safe. Now known as Miss Quill, she's Charlie's teacher at Coal Hill; he also lives with her on Wellington Road in Hackney.

So they're a couple then? No, they really are just living together. Charlie has

a boyfriend, his lovely Polish classmate Mateusz Andrzejewski (played by Jordan Renzo), and he lives with them too, ever since his parents threw him out when he told them he was dating Charlie.

Ah, the magic of first love. Well, it's complicated. Charlie is very much in love with Mateusz but part of him also hates him, because Mateusz stops him from giving in to the rage that urges him to use the Cabinet of Souls to destroy the Shadow Kin. And Mateusz deeply loves Charlie, but he's also afraid of him. Unsurprisingly, given that he's an alien

"He's exactly like me. In the sense that he's very socially awkward."

GREG AUSTIN



with a weapon of mass destruction in his room.

Where do I know Greg Austin from?

He was department store heir Gordon Selfridge in the last three seasons of *Mr Selfridge* (2014-16), missing son Anthony Shaw in *Summer of Rockets* (2019) and neo-Nazi Travis Leich in *Hunters* (2020-22). He also appeared in a 2017 commercial for chewing gum.

You're telling me he's not really an alien prince? No, it's called acting.

Although Greg does admit that he and Charlie are very similar. "He's exactly like me, pretty much," he says. "In the sense that he's very socially awkward, because he just doesn't know what's going on.

He's just generally a lovely person, I think. He tries to be the best version of himself that he can be."

Seems a shame we didn't get to see more of him. Indeed. The *Class* TV series ended after only eight episodes, but there

are more adventures for Charlie and his chums on audio. The TV series' composer, Blair Mowat, has written and produced *Secret Diary of a Rhodian Prince*. He says: "Patrick Ness created the most wonderful characters in Charlie and Mateusz and I always wanted to know a little bit more about how they met, how they fell in love and what it was like for Charlie adjusting so suddenly to life on Earth."

Charlie says "A prince can't simply run around being furious. A prince is responsible for his people." (*For Tonight We Might Die*)

The Doctor says "Why avenge genocide with genocide? Why avenge?" (*For Tonight We Might Die*)

CHRIS BENTLEY

CLASS

CLASS *Secret Diary of a Rhodian Prince*

by Blair Mowat

starring **Greg Austin** as Charlie Smith and **Jordan Renzo** as Mateusz Andrzejewski

What's it like falling in love with a human when you only met one just the other week?

Top left: Miss Quill (Katherine Kelly) and Charlie Smith (Greg Austin) in the *Class* episode *For Tonight We Might Die* (2016).

Top right: Jordan Renzo (who plays Mateusz) and Greg Austin.

Above: Greg Austin starred as Charlie in all eight episodes of *Class*.

Mark Elstob

Five minutes with the Big Finish regular whose latest role is as an unusual assistant to space bonekicker River Song...

Hello Mark! Who's the most fun person in the Big Finish green room?

The most fun is [co-executive producer] Nick Briggs, who runs a very relaxed ship – every recording session is always full of laughter. It's a job of work, for sure, but we have to enjoy it because that enjoyment comes across in the final production. I think it's what makes Big Finish audios in general so effective.

Tom Baker is fantastic in the green room. I did a Fourth Doctor story called *The Dreams of Avarice* several years ago, which was released recently. I'm a *Doctor Who* fan so Tom is a legend as far as I'm concerned. He was on fine form on the day – he knew how to keep a room enthralled all the time and set the tone for the whole thing. You could have sat and listened to him all day and to hell with the recording!

What is your first memory of *Doctor Who*?

I was four and the Yeti were lumbering through the London Underground and they were freaking me out. I couldn't get behind my nana's sofa because it was against the wall, so I slowly backed away to the scullery. My nana was saying, 'Well, don't watch it. Turn it off!' That was the last thing I was going to do – I had to watch it!

Ah, that'd be 1968's *The Web of Fear*. Did you watch it again when it was recovered in 2013?

Oh yes, are you kidding me? I was first in the queue. It's one of my

favourite stories of all time. I think Episode 4, in particular, has fantastic direction and acting.

Tell us about Hugo in *The Diary of River Song*.

Hugo is a holographic assistant who's assigned to River Song to help her while she's visiting the same family

"It was very good for me to get back into the studio. I'd missed engaging with other actors."

across generations in a country house. It's an incredibly complex and emotional story. For his voice I went straight to Simon Jones as Arthur Dent in *The Hitchhiker's Guide to the Galaxy*, who has that way of being very clear and slightly off-centre.

What's it been like to return to a studio after the pandemic?

When the pandemic hit, suddenly all recording happened from home, so for those of us who'd managed to build a studio – or in my case convert the cupboard under the stairs – the work became completely remote. It was very good for me to get back into the studio for *Friend of the Family*. I'd missed engaging with other actors.

Of the many roles you've played at Big Finish, which is your favourite?

The Third Doctor story *The Annihilators* [2022] had an all-star cast but they couldn't all be there on the same day. Nick asked me if I could read in opposite Jon Culshaw for the roles of the Second Doctor, the Third Doctor, Liz Shaw and everyone else... It was a fan's dream come true. I couldn't have been happier and my roles weren't even being recorded! **DAVID RICHARDSON**

THE DIARY OF RIVER SONG



Friend of the Family

by Tim Foley

starring **Alex Kingston** as River Song

Chapter 1: The Rules of the House

Chapter 2: The Key to the Door

Chapter 3: The Bird from the Nest

Chapter 4: The Isle on the Shore

guest-starring **Isla Blair** as Older Mary Mortimer

Wendy Craig as Older Maddie Mortimer

Jemima Rooper as Younger Mary Mortimer

and **Mark Elstob** as Hugo

Investigating a temporal anomaly, River Song becomes trapped in the Mortimers' ancestral home.



Top: Mark Elstob in the studio.

Left: Mark with Alex Kingston, who plays River Song.

Second Doctor Stories



Oh my word! Australian author **KATE ORMAN** brings the Second Doctor to life in the audio novel *The Dead Star* – but which are her six top cosmic hobo escapades?

The War Games (1969)



I first watched *The War Games*, in its entire four-hours-plus glory, at a fan meeting in Sydney in the late 1980s. What an afternoon!

Like so much *Doctor Who*, the story bridges the gap between child and adult: the plot is like a kid has emptied a jumbled tub of toy soldiers onto their bedroom floor – but we gradually learn that the soldiers are killing and being killed not for their own causes, but for the powers who are really in control. And what powers they are, in their Op Art lair! Sexy Edward Brayshaw as the War Chief, sarcastic James Bree as the Security Lord, and quietly terrifying Philip Madoc as the War Lord. Finally, the Time Lords make their first ever appearance, as figures of absolute authority – even the Doctor knows he must bow to their judgment. Though not without putting his own point of view across! His confrontation with the Time Lords showcases every aspect of his character, from quiet acceptance and passionate oratory to hilarious blustering. A truly epic send-off.

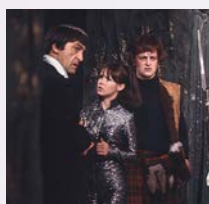
The Macra Terror (1967)



It's surprising that *The Macra Terror* predates *The Prisoner* by many months. The classic Patrick McGoochan series also takes place

in a saccharine world where everyone cheerfully conforms – and if you don't, you're liable to be brainwashed in your sleep. Ben's emotional struggle with the colony's conditioning feels genuinely hard. Like *The War Games*, this story also asks: who's really in charge, and what do they really want?

The Mind Robber (1968)



I had no idea what to expect from *The Mind Robber* when ABC showed it in 1986, for the first time in over a decade.

There wasn't even a novelisation. What I watched was a *Doctor Who* story like no other. It starts in an inexplicable white void, like a blank page, and then plunges into a world with its own logic. I may never get over Hamish Wilson's brief appearance as the rearranged Jamie. Like much of the story, it's preposterous – and yet somehow, you believe it!

The Seeds of Death (1969)

No-nonsense science-fiction stories are rare in *Doctor Who*. *The Seeds of Death* takes the concept of teleportation and extrapolates a world with a split-second supply chain, which can be jammed at a vulnerable point and even switched from delivering food to delivering



biological weapons. It's sophisticated stuff, but Patrick Troughton's Doctor stops it from ever becoming po-faced with some of his funniest material – that chase scene!

The Underwater Menace (1967)



Let's be honest – this story looks like a *Flash Gordon* serial with a Bond villain, and far too much fish ballet. But I can't help thinking

there's more to it. For one thing, in this early tale, you can really see Troughton's Doctor coming to life. He's a soft-spoken, child-like clown, easily underestimated by a bombastic scientist. Does the story reflect the fears of the time – that science wouldn't bring advancement, but cruelty and destruction? Polly's scenes in Damon's lab are disturbing even now. Or is it all a load of fish fingers?

The Five Doctors (1983)



It feels only fair to include one of the multi-Doctor stories in this list; for such a long time, they were my only chance to see the Second

Doctor. *The Five Doctors* was one of the first things my family taped off television with our brand-new VCR – my brothers and I could quote every line! The scene in Rassilon's Tower, where the Doctor confronts the 'ghosts' of Jamie and Zoe and mentions his trial, was strangely moving, hinting at a vast *Who* history I hadn't yet seen.

THE AUDIO NOVELS

The Dead Star

by Kate Orman

read by Michael Troughton



1968: the Second Doctor, Ben and Polly learn that the Earth is a month from destruction...

Top: Writer Kate Orman.

Right: The Doctor (Patrick Troughton) in *The Mind Robber* (1968).

Fridge Over Troubled Water

AUDIO ORIGINALS



The Ice kings

by Niel Bushnell

read by Maureen O'Brien

1806: one by one, the crew of the trading ship Favorite are being picked off by a monster...

The Twelfth Doctor is about to meet Frederic Tudor, a real-life businessman who was a pioneer of the 19th-century ice trade.

"It's such a historically specific industry," says Niel Bushnell, writer of *The Ice Kings*. "It's something that's become a footnote. We take for granted the fact that we have freezers and fridges. But what happened before refrigeration came along?"



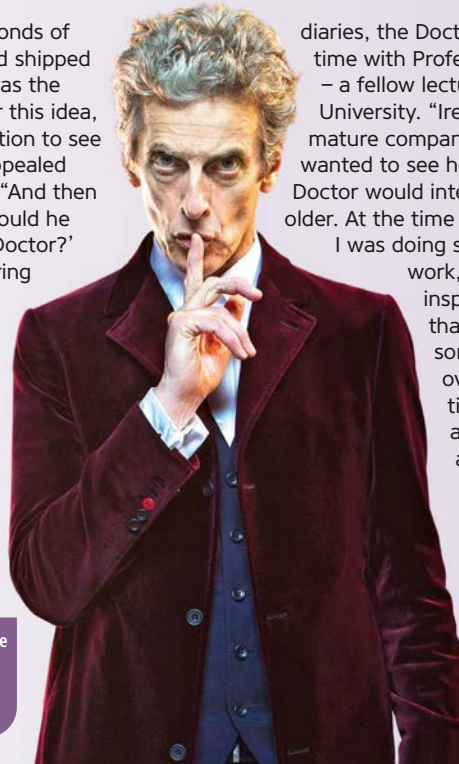
The answer was Tudor, who

cut ice from the ponds of Massachusetts and shipped it worldwide. "It was the passion he had for this idea, and his determination to see it through, that appealed to me," says Niel. "And then I thought, 'How would he interact with the Doctor?' Obviously, if we bring the Doctor in, something has to happen – it can't just be them having a cup of tea and a chat about ice cubes!"

His interest piqued by a mysterious drawing from one of Tudor's

Left: Frederic Tudor – the original fridge magnate.

Right: Peter Capaldi as the Doctor.



diaries, the Doctor travels back in time with Professor Irene Hyde – a fellow lecturer at St Luke's University. "Irene is a more mature companion," says Niel. "I wanted to see how Peter Capaldi's Doctor would interact with someone older. At the time I was writing this,

I was doing some lecturing work, so I was drawing inspiration from that. Irene became someone who'd been overlooked several times for promotion, and was feeling a bit jaded from her career choices at that time; her life is a bit of a routine. And then the Doctor enters her life, and things start to get slightly more interesting..."

DAN TOSTEVIN

Tinker Tailor Auton Spy

Tasked with imagining the Torchwood Institute of the 1970s, writer Guy Adams was inspired by period spy fiction.

"The feeling of 1970s espionage is a soup of words and smells and atmospheres," he says. "It's polyester suit fabrics, corduroy trousers, threadbare woollens; it's cabbage soup brewing on a small gas hob; it's mist and drizzle. It's not a gleaming, shiny world – it's tiny little damp rooms above betting shops. These are places where careers get washed up. Which is very much the case with Roberta..."

Former MI5 operative Roberta Craven, played by Leela actress Louise Jameson, is *Double*'s main character. "Roberta's brain is a wonderful tool, and

perfectly suited for her line of work," says Guy. "She can always see the bigger picture. Everything is a chain of consequences. Her brain is a very noisy, uncomfortable place to be. And

a fractured, broken person, because you have to carry that brain around with you. So by the time we meet Roberta, she's not as successful as she once was, and she's the sole member of Torchwood."

Part of the brief was to choose a vintage *Doctor Who* monster that would fit with Roberta's world. "I was thinking of duplicity," says Guy, "and that wonderfully movable word, in our context:

"The feeling of 1970s espionage is a soup of words and smells and atmospheres." GUY ADAMS

while that's a bit of a superpower if your job is trying to make the world a better place, it can make for quite

'double'. Not only is this a two-part story, and not only is espionage filled with double agents, but Autons are very good at being doubles of people. They're the most spy-like of all the *Doctor Who* monsters." DAN TOSTEVIN

TORCHWOOD

Double Part One

by Guy Adams



starring Louise Jameson as Roberta Craven

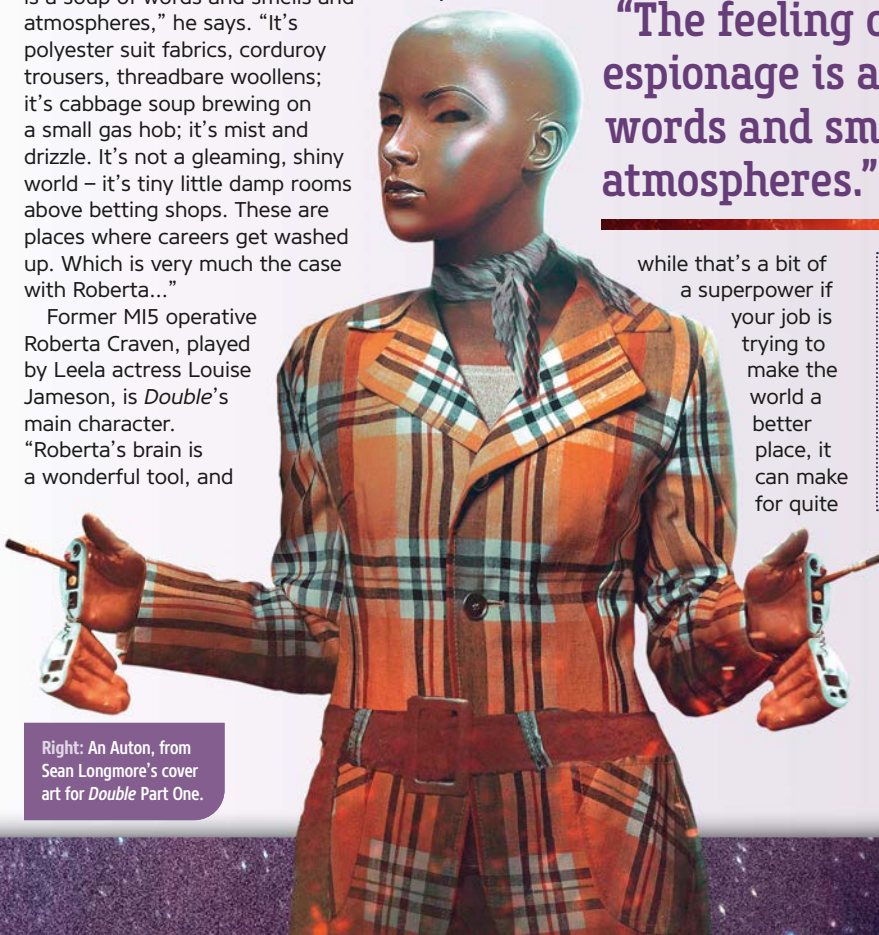
Don Gilét as Herman Baker

Omari Douglas as Neal Hart

and Barnaby Edwards as Simeon

Petrochemical companies are being taken over by the mysterious 'Nessoil'...

Right: An Auton, from Sean Longmore's cover art for *Double Part One*.





THE DWM Christmas Quiz

Words by **EDDIE ROBSON** ❄️ Illustration by **BEN MORRIS**



The year opened with *Eve of the Daleks* – a story about a time loop that resets at midnight...

- 1) What did the Third Doctor try to prevent being opened at midnight on Beltane?
- 2) What was turned inside out at midnight on 31 December 1999?
- 3) When the Monks turned every clock in the world into a Doomsday Clock, how many minutes to midnight was it?
- 4) Who read aloud a story from the book *Tales of the Dead* that began "At midnight, we took a torch to the chapel"?
- 5) Who ran the shuttle bus tours of the planet Midnight?

Easter brought a piratical adventure in the form of

***Legend of the Sea Devils*...**

- 6) Madam Ching is a real figure from history. Which other historically real pirate has appeared in *Doctor Who* – ironically, in a realm populated by fictional characters?
- 7) What type of ships were used by Maurice Caven's band of space pirates?
- 8) How far did the Pirate Captain of Zanak claim the drop from his plank was?
- 9) What *Doctor Who* story was first broadcast on a strand dubbed *Pirate Radio 4*?



It's felt like a very busy year for *Doctor Who*, despite there being no full series. We've had a new Doctor announced, we've seen a beloved Doctor depart and her place taken by a new-old Doctor, and we've caught up with a lot of old friends. So, as is now traditional, *Doctor Who Magazine* is marking the end of 2022 with some questions inspired by the events of the past 12 months. And look out for a few small picture clues scattered here and there!





Who captained the following pirate ships:

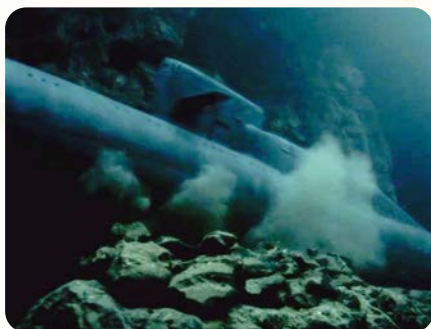
- 10) *The Fancy*?
- 11) *The Black Albatross*?
- 12) *The Black Gold*?
- 13) *The Buccaneer*?

Legend of the Sea Devils takes place in China...

- 14) At the time of the First Doctor's visit, what name did Europeans – including Marco Polo – use for China?
- 15) What was “cancelled by Peking” in 1996?
- 16) Which Chinese dialect did the Third Doctor speak in *The Mind of Evil*?
- 17) Who kidnapped the Chinese mandarin Lin Futu?
- 18) Why did the Eleventh Doctor briefly visit China in the year 221 BC?

And parts of **The Power of the Doctor** are set in Russia...

- 19) Where in Russia was part of a Dalek buried?
- 20) Who warded off bloodsucking monsters with his belief in the Russian revolution?
- 21) In what story did UNIT equip a Russian rocket with a nuclear warhead?
- 22) In what year did the Russian submarine *Firebird* encounter an Ice Warrior?
- 23) In what other episode did the Thirteenth Doctor visit Russia?



The Power of the Doctor is among **Doctor Who's** longest-ever episodes... 24-33) ... but can you name the rest of the top ten? A point for each, and a bonus point if you can get them in order of length on original BBC broadcast.

- 34) And what was the longest ever omnibus repeat of a *Doctor Who* story on a BBC channel?

The Power of the Doctor was the 300th televised *Doctor Who* story (counting 1986's *The Trial of a Time Lord* as one story, 2007's *Utopia*, *The Sound of Drums* and *Last of the Time Lords* as another, and 2021's *Flux* as another). So what stories were:

- 35) The 50th?
- 36) The 100th?
- 37) The 150th?
- 38) The 200th?
- 39) The 250th?

Many of the Doctor's old friends returned for **The Power of the Doctor**. Here are some of their first lines in *Doctor Who* – can you identify who said what? (In one case we've removed a name which would give the game away.)

- 40) “Twenty-three, twenty-four, twenty-five...”
- 41) “Go on, [redacted] – you're doing it, mate!”
- 42) “The mistake's in your wallet, not my arithmetic.”
- 43) “The universe is looking particularly beautiful today.”
- 44) “It's all right, I've dealt with it.”
- 45) “All these muscles and they still don't know how to knock.”
- 46) “Passport.”
- 47) “Not gone yet?”

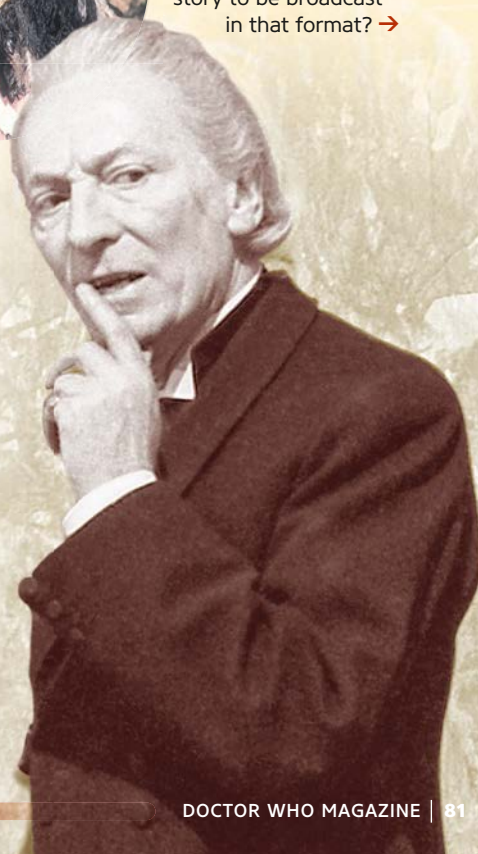


After taking over the Doctor's body, the Master wore elements from various Doctors' outfits...

- 48-52) ... but can you list any five of those elements?

The Power of the Doctor was part of the BBC's centenary celebrations...

- 53) When *Doctor Who* began, there was only one BBC TV channel. Which William Hartnell story was midway through its broadcast when the channel was renamed BBC1?
- 54) What was the first episode of *Doctor Who* to be repeated on BBC Two?
- 55) What was the first episode of *Doctor Who* to be repeated on BBC Three?
- 56) What was the first episode of *Doctor Who* to be repeated on BBC Four?
- 57) When BBC1 upgraded to the higher-resolution 625-line format, what was the first *Doctor Who* story to be broadcast in that format? →





→ 58) It only took a few decades, but eventually TV upgraded to an even higher resolution. What was the first *Doctor Who* story broadcast in 1080-line HD?

- 59) And what was the first story offered on BBC iPlayer in 4K UHD?
- 60) What was the first *Doctor Who* story to mention the BBC in dialogue?
- 61) What story was the first to be recorded at BBC Television Centre?
- 62) Which was the only story to be produced at the BBC's Pebble Mill studios in Birmingham?
- 63) What was the first story to have scenes shot at Roath Lock Studios?

And of course, this year we saw the Thirteenth Doctor's era come to a close...

- 64) During which live event on BBC One was it revealed Jodie Whittaker would be playing the next Doctor?
- 65) The Thirteenth Doctor started her adventures in Sheffield – but how many episodes in total saw her visit the city?
- 66) Which of the following did *not* appear in the montage in *The Timeless Children*?
a) Omega
b) Sil
c) Sharaz Jek
- 67) Which actor who'd go on to appear in *Flux* played the small role of Dan's mate, who reads his

horoscope in the trailer scene at the end of *Revolution of the Daleks*?

- 68) Who directed more episodes of the Thirteenth Doctor's era than anyone else?

The Thirteenth Doctor has visited more parts of Earth than any of her predecessors. When did she first set foot in:

- 69) Africa?
- 70) Asia?
- 71) Oceania?
- 72) North America?
- 73) South America?



Who said the following during interviews with DWM this year?

- 74) "There were all these rumours that Catherine was back in the show – but it turned out it was just a picture of me on set."
- 75) "With *Doctor Who*, I tried to do everything myself, which was part of the problem."
- 76) "There's a reason why Colin Baker is Colin Baker, why Bonnie Langford is Bonnie Langford."
- 77) "We were all like, 'Oh LOL, a virus, very timely.' We had no idea what was coming."
- 78) "I was like, 'Oh, I don't think so, Becky.'"
- 79) "There was a different photo of him wearing the bowler hat too, but I didn't pay for that one – I just remembered it."
- 80) "I understood why they thought there might be an actual snake inside!"
- 81) "He was an icon in the town, you see. That's the two things Whitstable is famous for: oysters and Peter."
- 82) "No one else in my family watched it then, so I watched it on a little black-and-white portable."
- 83) "That's all I did for months – shout in the evening."



Finally, in 2022 we lost the legend that was Bernard Cribbins...

- 84) In *Daleks' Invasion Earth 2150 A.D.*, what does Cribbins' character Tom Campbell hope to receive at the end, in addition to a promotion?
- 85) What newspaper does Wilfred Mott sell in his booth in *Voyage of the Damned*?
- 86) Why was Wilfred not present at Donna's wedding in *The Runaway Bride*?
- 87) Why wasn't Wilfred allowed to have a webcam?
- 88) Russell T Davies wrote a Christmas episode of Cribbins' CBeebies storytelling show *Old Jack's Boat*. What was the name of Old Jack's wife? **DWM**

Answers will be revealed next issue.

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OF STORIES

MY LIFE AS A DALEK

Monster
manipulator
Cy Town



Photo © David Greenham.

UNSILENT WITNESSES

1970s set visitors reveal all



Photo © Kevin Jon Davies.

DOOMSDAY

Secrets of the
Daleks v Cybermen clash



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EXCLUSIVE

Millie Gibson
speaks to DWM!

*The Fourteenth
Doctor's adventures
continue...*

LIBERATION OF THE DALEKS

ISSUE 585
JANUARY 2023

INSIDE



Illustration by Martin Gough.

RUSSELL T DAVIES

The showrunner's
Christmas countdown

CHRISTMAS WISHES

The festive specials we never saw



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